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filmindia

JULY 1944

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&
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MUSIC:
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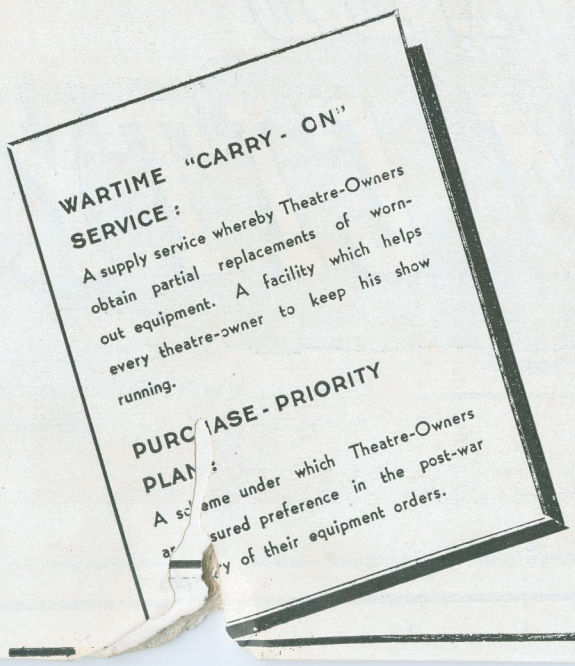

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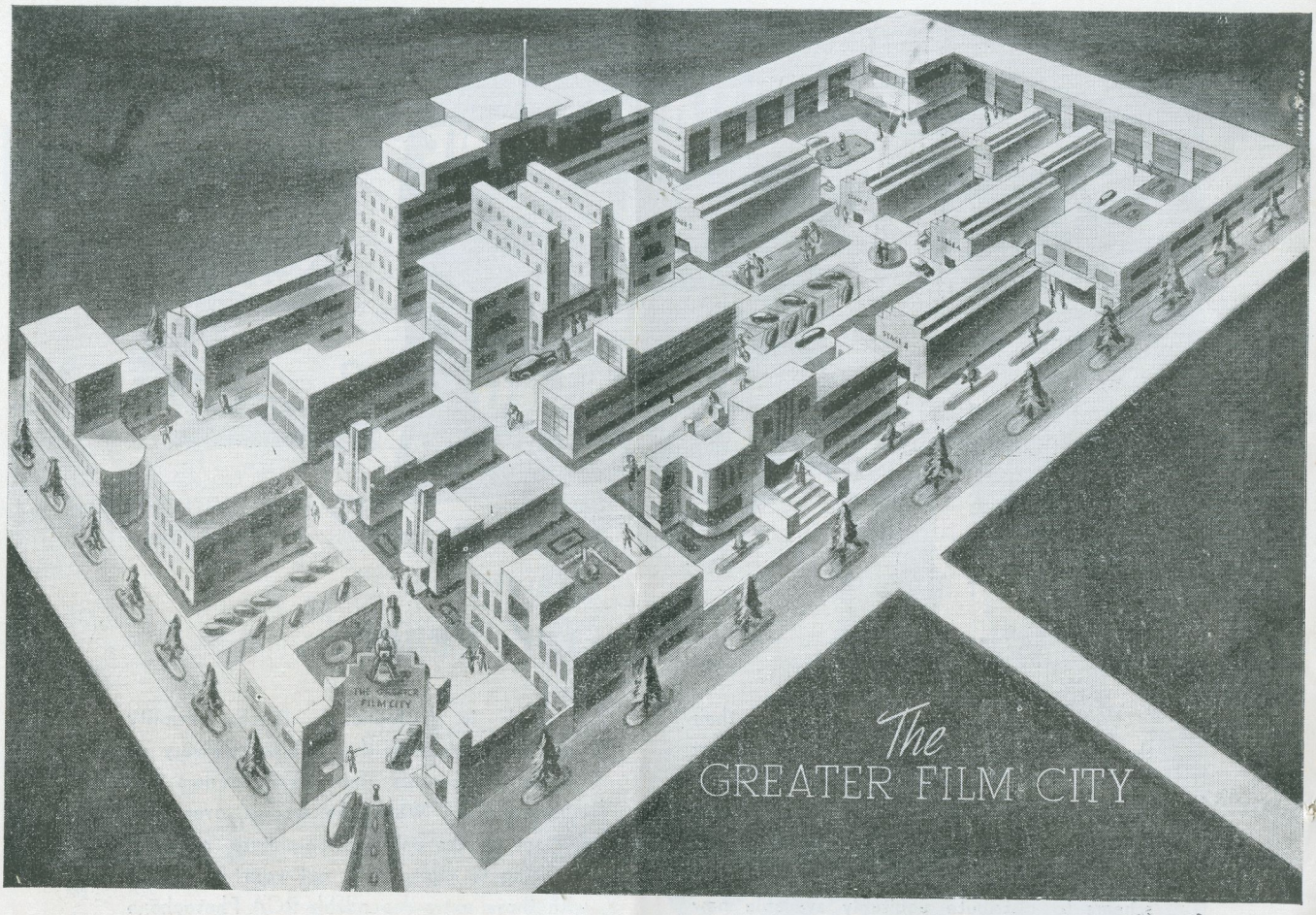

A PLANNED FILM CITY..

India's Film Industry represents a total Investment of Rs. 15 Crores.... Earns a minimum Gross of Rs. 51 Crores.... Employs directly and indirectly some 30,000 persons in Production, Distribution and Exhibition.... Shows its productions at 1,700 Theatres.

It meets, however, a small fraction of the Entertainment needs of India's 400-million population.

VISION. . . PLAN. . . EXECUTION. . . progressive stages by which gigantic undertakings have been brought to fruition. They must also be the conditions of successful growth for India's Film Industry, which between two World Wars achieved adolescence. The time indeed has come for the Architects of the Industry to pause and consider the future. For when Peace returns and, with it, vast opportunities for Reconstruction, there must be a consolidation of already-extensive gains . . . . a rounding-off of rough edges . . . . . new foundations for what will assuredly become the country's mammoth enterprise.

So that, individually by every Producer, all this and more can be achieved with the utmost efficiency; so that every Producer in the country can have his own Plan for Better Film Entertainment because all the facilities would exist for executing his plan, there must be a marshalling under one roof of the best histrionic, technical (including Colour), engineering and other abilities and resources. In THE GREATER FILM CITY which General Films, pioneers in the Motion-Picture Industry of India, present in conception on the facing page, this *planned* assembly will come into being.

And taking its place among the veterans and working for the aggrandisement of India's own Film Industry, THE HOUSE OF FAZALBHOY now lends its name to Production. It will have its own programme, too, for Better Film Entertainment and in addition will employ the Colour Film to carry to picture-goers a new sense of entertainment. Its productions will appear on the screen as "Fazalbhoy Brothers Pictures," compered by GENERAL FILMS which is once again in the lists with an ambitious line-up of productions.

FOR BETTER *Entertainment*

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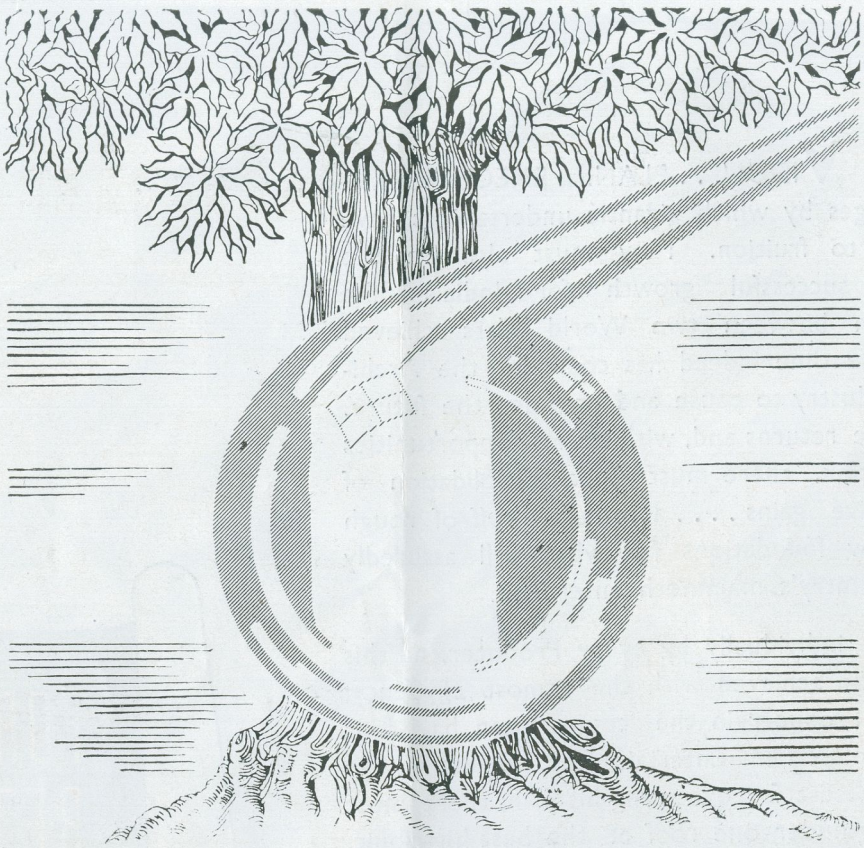

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More queenly than the real queens of life, Sushila Rani lends to the role of Draupadi a rare charm and dignity so rarely seen in life and on the screen. Playing the woman who was sold to the dogs by those very men who had sworn to respect and protect her, Sushila Rani vividly revives on the screen that traditional heroine of history whose sari proved endless and with its length covered all women of the world through the ages.

Through smiles and sorrows, Sushila Rani's lilting music creates a divine melody which will haunt the future of the young and the old alike, in "Draupadi", a spectacular production of New Huns Pictures Ltd., produced and directed by Mr. Baburao Patel.

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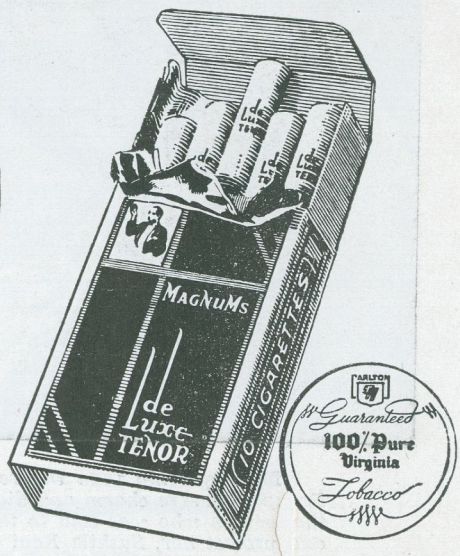

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(Contd. from page 6)

What then could be good and effective music for the talkies? Certainly not the bastard mixture of the west and the east that we find in the orchestration of some leading companies. It has almost become a familiar experience to hear Honolulu calling with all its Hawaiian melodies in the midst of a Pilu Thumri sung by some Anil Biswas artiste. We are also acquainted with the Arabic rhythm found in Pancholi pictures given by Ghulam Haider. This type of mixing is all wrong. There must be a nationality in our music and it must be essentially Indian.

We have plenty of music as a nation, rich in variety and emotion, for millions and millions of situations. But somehow, our half-baked music-directors have never cared to peep into our treasure-house and put their hands on the sparklers hidden behind the screen of Time.

At all times, film music to be popular requires the medium of a melodious voice. The tunes have to be in tune with the psychology of the situations. The words of the song must portray the drama of the situation. And in addition to all this, we must always get a new tune every time.

Unless all these conditions are secured with zealous efficiency, we cannot possibly have good music in a picture.

It is not necessary that every tune in a story should be snappy and frivolous merely because such tunes are picked up by the public and made popular. That way, our film music will soon become a whistling orchestra of the nation.

Film music must be in tune with the dramatic situation at all times. If a situation is pathetic, it would be stupid to illustrate it with a light Ghulam Haider song. It is not necessary that every song in the picture should become popular with the masses, so long as the songs and the tunes help to interpret correctly the dominating emotions of the situations. If they fail to do so, they certainly do not deserve a place in the film.

This article is provoked by the bitter experience Sushila Rani had in planning and executing the music of "Draupadi" on idealistic lines. It is an experience she will never forget even though her melodious voice in "Draupadi" will continue to entertain millions.

The only way to solve this problem is to get well-educated music-directors, well studied song-writers, melodious-voiced singers and above all, idealistic-minded producers.

Which all sounds like an impossible order in our country!

Baburao Patel.

UNFORTUNATE

This may, perhaps, be the last time, readers will get a copy of "filmindia" with so many pages. The Government wants to reorganise the country and "filmindia" happens to be a part of the country and as such comes under the Paper Control Order.

From Theatres of Peace

...to theatres of war...

SOUND

plays a vital role!

Wherever the armed forces fight today, they fight with increased efficiency because of SOUND equipment.

SOUND helps them on defence and attack . . . . in a variety of ways that will make interesting post-war reading. Thanks to intensive development work by scientists and research men, the part played by SOUND is one of ever increasing importance.

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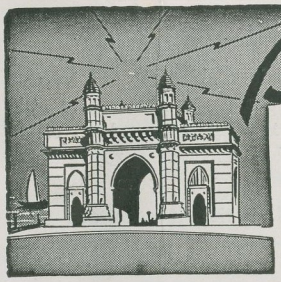

Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

ON THE WRONG SIDE OF FALKLAND ROAD

By converting several old theatres into first-run release theatres, the producers have to a certain extent lessened the congestion in the number of unreleased productions. Nowadays we see new pictures released at the Kamal Talkies, the Taj Talkies, the Alfred Talkies and what not and somehow, producers are getting rid of their superfluous celluloid and probably feel quite happy over it.

These producers, however, do not seem to realise what a pain in the neck it is to see the pictures at such theatres for people who are used to better conditions and better company. Take for instance, the Taj Talkies situated at the wrong side of the Falkland Road. Though the theatre is more presentable than several situated on the Lamington Road, owing to its tragic situation it collects such an unholy crowd that it becomes practically impossible to breathe the same air with the peculiar folks round about you. The two boxes at this theatre have become almost a proprietary scandal and are invariably taken up by some old Parsi families who seem to show very little interest in the pictures before their eyes. The only decent seat thus left to the better class audience is the balcony where one is compelled to sit with the pick-pocket on one side and an ill-bred navy rating on the other side. Fans are few and their existence only contributes to prove the fact that once in a while, India does import fans. Mind you, there is nothing wrong with the theatre itself or with the sound reproduction, but if seeing motion pictures is to be an entertainment and a pleasurable experience, how can one enjoy the show in such an unholy company?

The only way out of this problem seems to be to convert the theatre back again into a second-run show house so that producers don't have to miss the better type of people who do not like to go to such theatres at present.

A SICKENING SPECTACLE!

The evil of free-lancing by film artistes seems to be in full blossom these days. Sometime back we had warned the artistes and the producers, that by over-doing a thing they would take away novelty from their pictures—novelty which is the spice of entertainment —but nobody seems to have listened to our warning.

Today we find an actor of Ishwarlal's mediocre abilities, multiplied on the screen all at once at several places. Just at present, this long-faced actor is making faces at five theatres in the city—viz.: in "Zaban", "Bansari", "Manorama", "Dil-Ki-Baat", and in "Chirag".

If his different producers are stupid enough to believe that the hero of their pictures can continue to pull audiences for all these pictures simultaneously, they are living in a fool's paradise. Even Greta Garbo cannot perform this miracle.

From a commercial point of view, it is a suicidal policy to multiply an artiste so badly that instead of becoming an asset, he turns into an object of ridicule. All the five pictures in which we had the misfortune of seeing Ishwarlal happen to be social pictures and it seemed to us that he was wearing the same suit throughout all these pictures. May we know where is novelty in all this and consequently any entertainment?

The Indian screen never before had a more beautiful sensation than this charming feminine work of Divinity. Sushila Rani's emotions become a nation's memorable sighs when she appeals to men to cherish and protect the womanhood of the country in "Draupadi", a rare screen classic of New Huns Pictures Ltd., produced and directed by Baburao Patel.

The other artistes who are threatening our industry in this way are Chandramohan, Pahari Sanyal, Charlie, Leela Chitnis, Shobhana Samarth, Vanmala and an almost unending chain of them who are out to make hay when the sun shines.

If our industry is getting bankrupt in talent and is compelled to show the same blasted faces again and again, why make a pretence of producing motion pictures at all and claim to give the world some new entertainment?

A HUMOROUS SPECTACLE!

If Sir Isaac Newton is to be remembered for his law of gravity, Devika Rani must be remembered for her invention in securing silver jubilees for motion pictures. With "Hamari Baat", she began a new game of exhibition mathematics by piling up the weeks at the Imperial and the Majestic and somehow stumbled into the silver jubilee week of the picture. This clumsy procedure may have satisfied her womanly little heart in direct competition with the records of her erstwhile rival, S. Mukherjee. But did it fool the people?

Like a good Parsi, "gentle" Jamsu Wadia, Member Of The British Empire, is going one better to secure his "Vishvas" a silver jubilee. He has so far piled up three theatres: The Capitol, the Kamal and the Edward, and with a bit of luck we are sure with two more theatres, he will succeed in giving "Vishvas" the good old silver jubilee week.

Another spectacle that excites a lot of curiosity and some cheap laughter is the protracted run of Shantaram's and Rajkamal's "Shakuntala" at the Swastik Talkies. Unkind friends insist on saying a lot of things about the week-piling process of Shantaram not only in case of "Shakuntala" but also with regard to "Mali" running at the Novelty. Shantaram, of course, can stop them talking in a minute by publishing the astounding figures from week to week of both these pictures but he will never do anything like that as he likes to have some talk or other going on about him always.

Whatever that be, this silver jubilee obsession, not to mention the 'record-breaking' craze, prevalent among producers is certainly making some of our producers greater inventors than Sir Isaac Newton. We however fail to see any sense in chewing the gum too long after its flavour is gone. And that is exactly what is being done with our 'record-breaking' pictures.

Whom do these producers deceive but themselves?

WHY THIS PRETENCE!

When the Government of India called upon the Indian producers to produce propaganda pictures to aid the country's war effort, they did not seem to have realised the indifference and stupidity our producers could be capable of.

The general approach of the producers to this problem has been to produce anything ordinary with an idea to throw dust into the eyes of the Government, and most of them seem to have made up their mind even to lose money on such propaganda pictures. Not that all of them are sworn nationalists with the Congress mind, but their approach has been invariably indifferent and frivolous in this matter. We condemn this attitude because at best it is dishonest and hypocritical. There is no earthly sense in pretending to aid the war effort if producers are going to produce silly and aggressive pictures in which the war propaganda is so blatant that it defeats its own purpose.

It is quietly understood that the masses are not for the war, not so much because of the prevalent politics, but because of the economic distress prevalent in the country. To such masses the war angle can only be acceptable if it is presented with plenty of entertainment and subtle propaganda.

The recent propaganda picture, "Police", produced by Prakash Pictures is the silliest piece of celluloid ever seen for such purposes. Its contents ridicule the entire war effort of the country, and if the Government officers think that pictures like "Police" are going to contribute to the war effort of the country, they are living in a fool's paradise.

Anything as aggressive and as blatant as "Police" cannot possibly be a good propaganda picture, and it is surprising how the officers in charge of this particular section could have ever allowed the story to go into production.

In fact, propaganda to be successful must be cloaked and suggestive. No sooner it becomes obvious it only helps to create hostility in the minds of the masses who, as it is, do not seem to require more provocation in this direction.

(*Contd. on page 15*)

Rose will be seen on the screen [illegible]er a long time in "Dasi", a picture of Star [illegible]oductions.

This woman became the victim of a gamble that challenged the manhood of a nation. She suffered an outrage so that millions of wombs may become sacred cradles of humanity. But with her devotion she woke up the Almighty from His divine slumber and her tears soon became a nation's sacred monument.

Sushila Rani lives the classic role of Draupadi with her incomparable artistry never before seen on the Indian screen. This stupendous New Huns picture is produced and directed by Mr. Baburao Patel and therefore constitutes a challenge to the waiting critics of the country. It will certainly provide an acid-test to their honesty, as critics.

LAXMI PRODUCTIONS

Shanta Apte IN

BHAGYA LAXMI

PREM ADIB, VASANTI
JAGDISH, RAJKUMARI SHUKLA
MONI CHATTERJI

DIRECTED BY
SARVOTTAM BADAMI.

(Contd. from page 12)

A number of propaganda pictures are scheduled to come to the screen very shortly and it is to be hoped that they are not so clumsy as to frustrate their real purpose.

Indian producers could have been more honest by refusing to help the Government rather than by discharging their assignment in such a hypocritical way.

UNNECESSARILY VINDICTIVE AND SEVERE!

A message from Yeotmal dated the 24th June states that the proprietor of a cinema theatre at Pusad has been fined Rs. 1,000/- and his manager sentenced to six months' imprisonment for having failed to exhibit prescribed war films.

Granted that under the Indian Defence Rules, it is an offence not to exhibit war propaganda shorts, the punishment given in the Pusad case is unnecessarily severe and vindictive. Such a severe punishment must have created a lot of local stir and when the people of the town come to know that the proprietor and the manager have been treated so vindictively by the authorities because of their failure to show films intended to help the war,—war which is not so popular with the masses already, the very purpose of future war films will be defeated owing to the hostility of the masses, provoked by this incident. Rulers are never popular in any part of the world and least of all in India and their officers always remain unpopular members of society and are often cordially hated by the ruled.

If the underlying purpose of the war films is to create sympathy for this war among the masses, it will never be achieved by such vindictive acts which, to say the least, tend only to create hostility between the rulers and the ruled.

The local magistrate who spat this sentence out did not seem to realize that in being severe he was counteracting what little good work the different propaganda departments of the Government had done, and owing to his lack of foresight, he has succeeded in making the people of Pusad only more hostile. What ordinance is to stop these people from sitting outside the auditorium when the war films are shown in future?

Actually, people do sit out at several Bombay theatres when the war films are shown and the theatre-owners obligingly ring the bell again to tell the people that the real stuff has started.

Mr. P. N. Thapar, the Chief of the Film Division, should have a little talk with the Pusad magistrate. The fine on the proprietor would have been more than enough punishment without sending the manager to jail. Heavy fines act as good deterrents with the mercenary exhibitors who are in business to make money, which they would not like to pay in fines unnecessarily.

Let us have some tact and common-sense in our war propaganda.

GREED FOR EASY MONEY

Black-market money seems to have become the currency of the country in almost all articles of human needs. Go where you like, you cannot purchase even a shoe-lace without the merchant asking you a part of its price as black-market bonus.

The Indian film industry is not far behind in practising this fashionable trade in these easy-go-lucky times. The studios are asking for black-market money to give their sets, the tailors sell their stitches at black-market rates, the theatre-owners agree to release pictures by swallowing black-market bonus, and so on and so forth almost a thousand items are sold and purchased on black-market principles.

The latest, however, is the tiny black-market racket started by some of the managers of the theatres in the city. It is reported that they employ a number of people for selling tickets on rush days outside the compound of the theatre at black-market rates. These tickets are distributed in lump much in advance of the show and the "house-full" board is put up within five minutes of the opening of the box-offices. After this 'house-full' board is put up, tickets are available for the show outside the compound for a full half-hour, but at black-market rates. I have personally paid as much as Rs. 4/- for a ticket of Rs. 2/- having taken some friends to see a show all the way from my home.

Himself a successful producer, Mazhar Khan is one of the few artistes of the screen who are gentle in birth and behaviour. In the hefty role of Bhimsen in "Draupadi", a New Huns picture, he acquits himself vigorously and wonderfully. A model of self-discipline, Mazhar Khan becomes a good example to several actors with swollen heads.

One simple word...Nurse

To you it means simply a trim figure, in spotless white, who works in a hospital. But to a sick or wounded warrior, how much more! The tender hands which fix the soothing dressings, and smooth the pillows. The smiling willing person who is always there to help when pain is great, or the waking night long. Our heroes, back from the battle fronts, need more and more nurses. They need them badly. The women of India must answer this urgent call. Come forward to-day.

Previous experience is not essential, as a short course of instruction is given before enrolment.

Those with recognized nursing experience are eligible for direct enrolment – increments available for past experience. A gratuity is payable on completion of satisfactory service.

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AUXILIARY NURSING SERVICE

It seems that this racket is practised with the silent consent and co-operation of the owners of the theatres as otherwise, it would not be possible for the managers to replace unsold tickets back into the ticket books without being detected by their proprietors.

I went round three or four theatres on a Sunday evening to inspect the auditoriums and to see whether the 'house-full' boards described correctly the conditions inside. Even after the interval when the entire audience had assembled, I found several seats vacant, and yet the 'house-full' board stared in my face. It is evident that the gangsters had failed to sell all the tickets issued in the black-market.

This new racket seems to be flourishing very well at present in Bombay and no one, including the police, seems to be worried about it, though we have laws which can stop this immediately.

The persons who should be really worried are the producers who are cheated out of their legitimate income by unscrupulous theatre-owners and managers. If theatre tickets which are supposed to be honest business vouchers could be manipulated with such easy conscience, may we know where to expect a little honesty in our film business?

YOU WILL HARDLY BELIEVE

That 'gentle' Jamsu, on his vindictive errand of getting "Vishwas" a silver jubilee, has completed the 19th week at the Edward including, of course, the Capitol and the Kamal. The picture is expected to travel to Kalyan during the next six weeks.

That this time Devika Rani has no prospects of securing a silver jubilee week for "Char Ankhen" as that will only help to bring down the dividends on the shares. What a pity!

That Pandit Indra is reported to be writing the dialogue of Jamsu's next, "India Calling", a talkie in the English language. Is the picture to be released in Navalgad?

That the A.R.P. department is reported to have taken an objection to "Kadambari", because Shanta Apte's siren goes off several times in the evenings and collects the half-starved A.R.P. volunteers round the theatre unnecessarily.

That after hearing Shanta Apte's siren, the A.R.P. propose to engage her services rather than create the screech mechanically. If they do so the only man who won't take shelter would be Chimanlal Trivedi. He knows her siren by now.

That Kevalchand is reported to have been manhandled by the ever-enterprising Shanta Apte and now Kevalchand rushes to the theatre basement whenever Shanta is heard approaching the Roxy.

That Sardar Chandulal Shah is prescribing to

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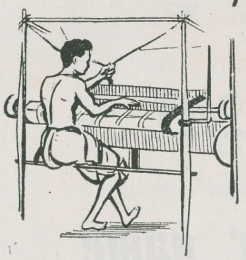

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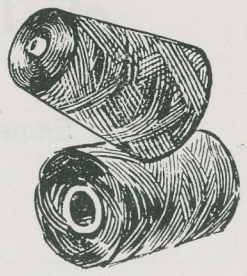

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society a new code of morals. If you don't believe us, see "Bansari" and watch Charlie, the teacher.

That the producers are jubilant about the recent Paper Control Order. They propose to give a public reception to the I.C.S. inventor. What the producers could not do in the last 11 years, the I.C.S. inventor has done in a day—taking the paper away from "filmindia".

That Sadhona Bose acts and dances and dances and acts so much from place to place that Bulbul Desai can't possibly keep pace. How can a man settle down this way?

That Director Chowdhary can be heard producing "Gaali" for Chimanlal Desai from a mile away. Very slight obstruction is caused by Chowdhary's natural habit of stammering. He gets over this difficulty by wetting his tongue frequently at the National Hindu Hotel in Dadar.

That the great thing about Chowdhary is that he is an artist to the very core and as such true to his old creed, be it Chimanbhai or Ardeshir Irani, for whom he may be working.

That Director Kedar Sharma has sworn that he won't strip girls' legs any more having already stripped those of Mehtab, Sadhona, Monica, Shamim and Kamla Chatterjee for picture purposes. They say that he saw Surendra's leg one day and after that lost all flavour for human legs.

That Film-actor Surendra feels that "filmindia" does not take enough notice of him these days. We suggest that he should make a fool of himself on the stage with some Shakespearean mouthful, just as good old Prithviraj does good-humouredly.

That the most popular he-man of the screen these days seems to be Ishwarlal. Like Clark Gable, he has every heroine, from little Vasanti to the formidable Durga Khote, vomitting emotions. It is a wonder Ishwarlal is not shot dead yet. But then this is a land of goat's milk and passive resistance.

That Sushila Rani not only sings all the songs in "Draupadi" but also dances. Marvellous! We shall now see a dancing Draupadi. Well, the old girl had to keep all the five of them interested in something or other.

That the latest game in gambling is competing for the world and provincial rights of "Draupadi". Well, it is a picture on gambling and the spirit of the picture seems to have affected the film distributors.

That Editor Baburao Patel has at last announced his name as the producer and director of "Draupadi". What the hell has he been blushing all these days for, seeing that all, except him, knew that he was directing the picture?

That Journalist Atre who shouts that he ran "Shakuntala" now threatens to run down "Draupadi". And

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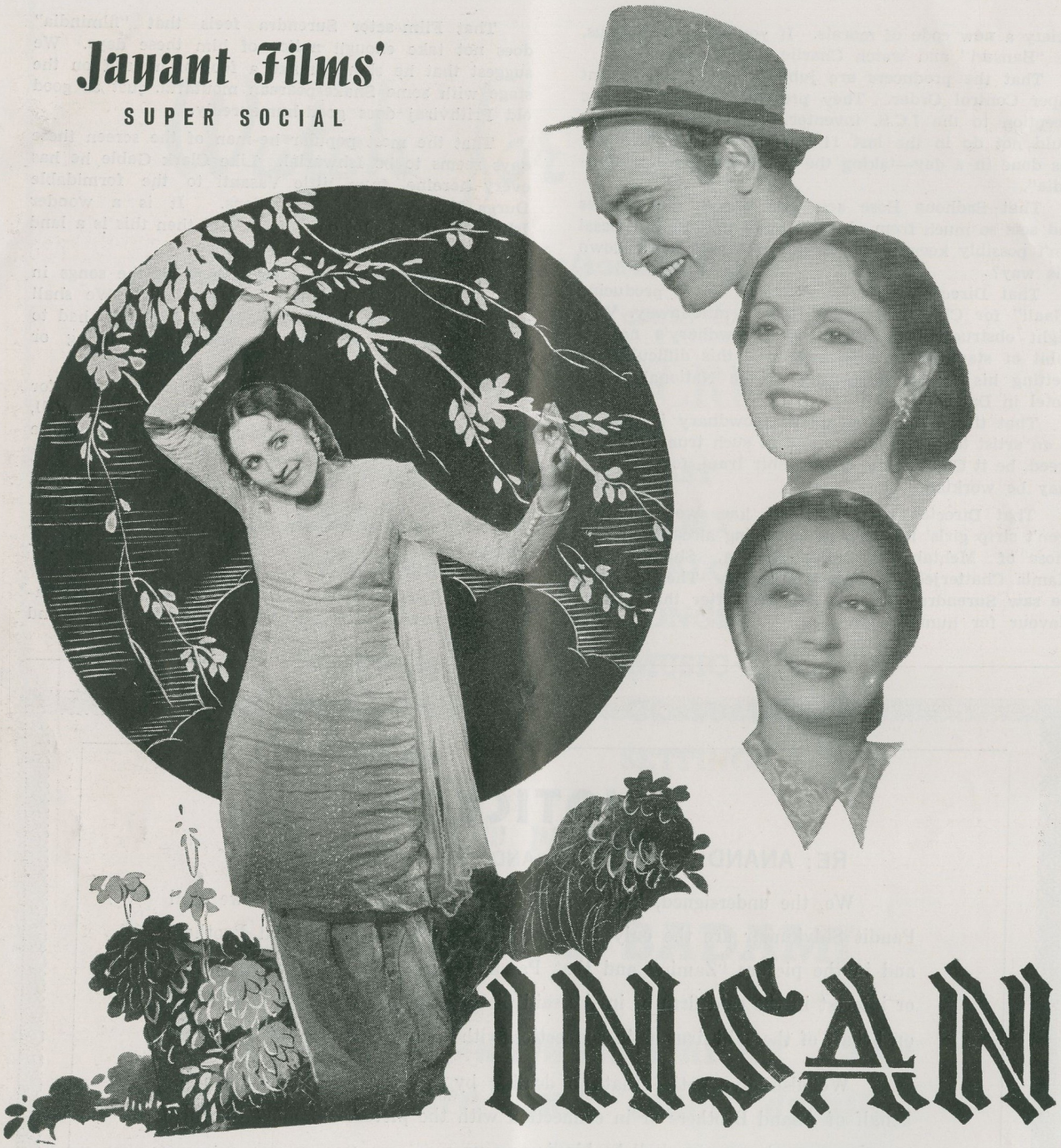

INSAN

STARRING:— ☆ SHOBHANA SAMARTH ☆ KISHORE SAHU ☆ PAHARI SANYAL
MAYA BANNERJI ☆ DAVID ☆ NAND KISHORE ☆ K. C. DEY.

DIRECTOR: **BABU BHAI** MUSIC: **GYAN DUTT**

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SHANTI SADAN, FRENCH BRIDGE, BOMBAY 7.

☆☆☆

we thought Atre liked women to have more than one. Isn't this fellow a headache?

That Homi Netarwalla, Evergreen No. 2, does not like to be mentioned in these columns, because babies at home call daddy, villain, hero and what not. But why does Homi take "filmindia" home?

That if you don't see the Prakash advertisement in future, remember it is talkative Homi's silent method of protesting at the injustice done to him.

That Mahatma Gandhi saw only a few reels of "Ram Rajya", but avoided the war scenes between the sons and their father. There can't be a war in the ideal Ram Rajya, otherwise it would become a British Raj.

That Director Vijay Bhatt is reported not to have closed his eyes or changed his clothes since the day he saw Mahatma Gandhi. He doesn't wish to destroy the illusion. Surely, he deserves a gold medal for this. Will Sardar Chandulal Shah oblige? Give him the Gohar Gold Medal, please.

That Baburao Pai says that he almost directed and edited "Ram Shastri", the next release of Prabhat. Sounds like an echo of the old times when Shantaram used to confidentially communicate that all the good things in "Tukaram" and "Dnyaneshwar" were done by him.

That Shantaram intends to pitch his tent on the mountain top with the help of Dewan Sharar and Ratan Piya. Don't yet know what type of vegetable the second fellow is but "Parvat Pe Apna Dera" will need a lot of mountain climbing from the depths of "Shakuntala" for Shantaram's tent pole to be still flying the Rajkamal banner.

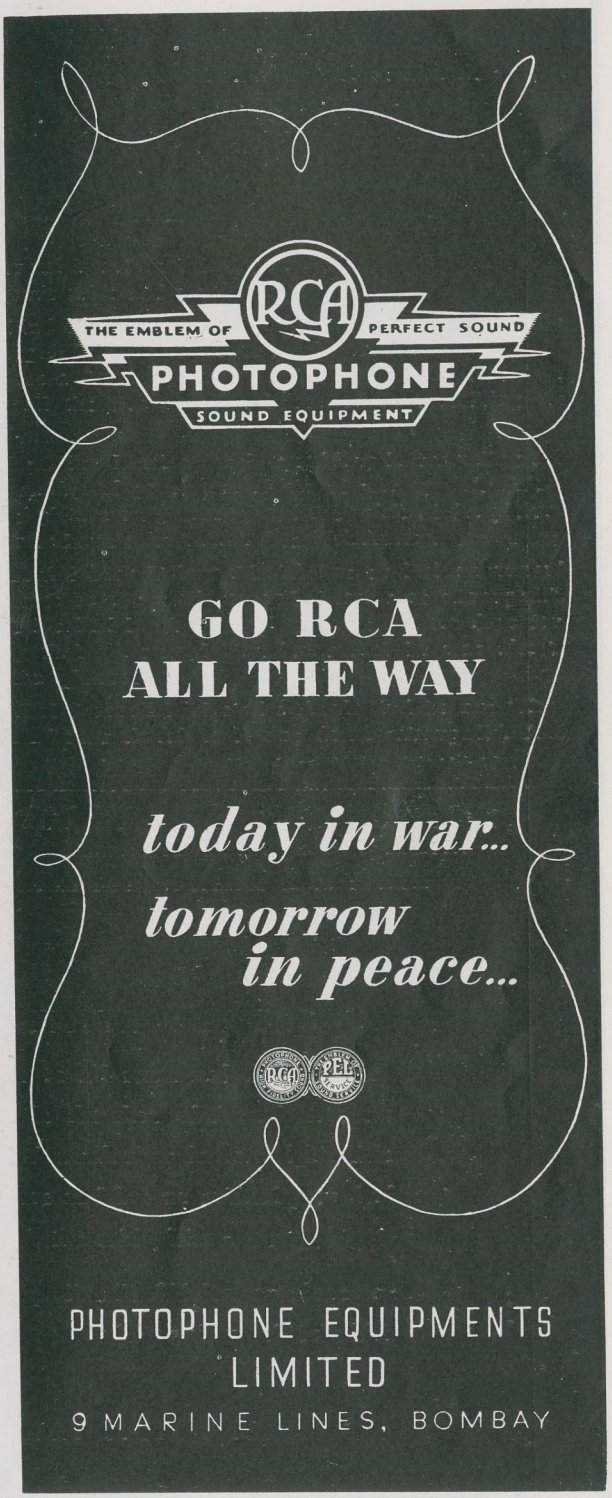
That Shantaram reads only Atre's Marathi weekly these days, because it contains suitable Marathi which he can understand. And Atre reciprocates this affection by reading the Rajkamal advertisements, of course, in his own paper! That's real friendship. Maharashtra is deeply grateful for this romance.

That Baburao Patel's 'friends' can't wait till the release of "Draupadi". They have already started rehearsing their pens on "Draupadi" advertisements. We advise going slow, otherwise there will be no pens left for the picture proper and Baburao Patel will again go scot-free. That will be a national tragedy and critics and friends must see to it that our nation doesn't meet with such a calamity.

That as it will take a long time to produce another picture, Shantaram is reported to be putting more pep into "Shakuntala" to keep it running to compete with "Draupadi".

That nothing is ever heard of Damle and Fatehlal, the two partners of Prabhat. By labelling them as "ill", Baburao Pai consigns them to the forgotten brigade. Poor old boys!

That K. Ahmed Abbas is reported to be writing a war propaganda story for Shantaram and Rajkamal and that too after the "Quit India" resolution. Well, one has to live somehow.



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with RAMA SHUKUL, JAGIRDAR, KUSUM DESHPANDE, KANAHYALAL, NANDKISHORE

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Music :- NINU MUZUMDAR

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-III-

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Editor's Mail

[In this section, the editor himself replies to queries from the letters. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

H. H. Maheshwari (Agra)

Seeing the big board of "No Vacancy" at the castle gates of the Bombay Talkies, how is it that new artistes get roles in their pictures?

Outside the gates, there is a little perch from where Devika Rani controls productions and all new talent has to pass through this sentry-box before it enters the castle gates for fame and prosperity.

S. P. Jamuar (Gaya)

Is Ragini as beautiful as she looks in "Poonji"?

The camera lens never lies and if you consider Ragini to be beautiful, she must be so.

L. Das Chhablani (Karachi)

Are you accepting life memberships for your magazine?

No. With producers, and now Journalist Atre, constantly threatening my life, the life of "film-india" becomes precarious. It would not be honest to take dividends from an uncertain future.

J. N. Mehrotra (Cawnpore)

Why is Shantaram not permitting Jayshree to work on the screen after "Shakuntala"?

Everyone needs rest and more so Jayshree. She will be seen in a propaganda story with some Chinese atmosphere which Shantaram wants to take up for war purposes. In the meanwhile, Shantaram is buying sarees for Vanmala for his "Parbat Pe Apna Dera".

Who can be rightly called the most beautiful woman on the Indian screen?

You shall decide this after seeing "Draupadi", a New Huns production.

Miss Indu Sethi (Lucknow)

Is your secretaryship the latest back-door open to stardom? And if so, may I use it while Sushila Rani is busy on "Draupadi" sets? I do not claim to be all that she is, but I am "me" and that is what counts.

My secretaryship is not a back-door but a gateway to the screen. Though on the sets of "Draupadi" and attracting country-wide glamour, Sushila Rani still remains my secretary and approaches this job with her usual scholastic thoroughness. The "me" which you claim is somehow missing in my present secretary, who believes in the institutional "We".

D. C. Das Baqual (Agra)

How do you compare the two Ranis—Devika and Sushila?

Both are queens in their own fields and why spoil the illusion by comparing?

U. G. Acharya (Bombay)

How is it that nowadays the "jewels" distributed by the Royal Film Circuit in the market are of very inferior quality and why doesn't Mr. Mehta see to it that he deals in more genuine "jewels" and nobody is swindled by his advertisement tactics?

Film-artiste K. N. Singh extended some rare co-operation to his director in portraying the psychologically complicated role of "Duryodhan", who had to be sufficiently self-willed to take drastic decisions and yet be subject to the wishes of Shakuni, in "Draupadi", the screen classic of New Huns Pictures Ltd.

THE PEOPLE'S POET!

HE WAS JUST ONE OF THE COMMONERS WHO BECAME WORLD'S GREATEST POET!

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THE PEOPLE SING OF LOVE, THEY WILL SING HIS SONGS!

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Vanmala and Harish become classic lovers in "Kadambari", a Laxmi picture.

I am reproducing your question so that the wide-awake V. R. Mehta may realise what way the wind is blowing.

Does Mr. Abbas still intend to write more stories for the screen? Has he seen his latest pen-exhibition? And does he recommend to every one of his friends, his latest "wonderful picture," just as he used to do for some really good Russian films?

Abbas is a well-meaning boy and you must not take him seriously. Though bald and married, he is still childish in his approach to life and in his writings. Things which he does, he himself cannot believe he could have done, and this inferiority-complex lends to him a childish enthusiasm which people often misunderstand.

Nashter Nurvi (Bombay)

I find myself quite fit and able to become a film director. Please let me know the way.

From the Bori Bunder station take an 'A' route bus. Drop yourself opposite the Hind Mata Cinema in Dadar. 300 yards away on the Dadar Main Road, you will read a board, "Ranjit Movletone." Get in somehow and between 2 and 5, face Sardar Chandulal Shah. If you look less tired than Chaturbhuj Doshi and talk in a more manly voice than Kedar Sharma, there is every chance of your signing on the dotted line of the director's contract.

R. N. Murti (Bangalore)

How is it S[illegible]ntaram has not advertised much his second picture [illegible]li"?

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There is nothing much to advertise in it, not even Jayshree.

Who is the director of "Draupadi", the New Huns picture?

Baburao Patel, Editor of "filmindia". Any objection?

I hate pictures which are produced in Telugu and Tamil. These pictures come from producers having no sense; the directors having no imagination; the technicians are unskilled; they present ugly, untalented and bulky artistes and the stories are copied and rotten. Can you call them pictures at all? I have taken an oath not to see any of these pictures, more so because our national language is Hindi.

I do not wish to comment on the quality of the South Indian pictures, as I have seen very few recently. One Telugu picture which I had seen, "Sumangali" had impressed me very much. After that I saw a Tamil one in "Shakuntala" and the good impression of "Sumangali' was wiped off in a hurry. After that experience, I'll believe even you. You seem to be a wise boy. You have taken a reasonable oath.

V. N. Jalan (Cawnpore)

Could not the original hilly backgrounds have improved the film 'Shankar Parvati" rather than the stage settings which look quite unnatural?

It would have been so much waste of time for, even with the Mount Everest behind him, Aroon would never have looked Shankar, the Lord of Destruction.

Why was Sadhona Bose selected to act as "Parvati" when other charming young girls with good Hindi accent could be found?

This is one industry where you should not ask "Why". Once you start doing that, you will want to know why Chandulal Shah is a motion picture producer; why Chaturbhuj Doshi directed "Shankar Parvati"; why Rai Bahadur Chuni Lall left Bombay Talkies; why Devika Rani features Jairaj as the hero; why Leela Chitnis is still on the screen; why Ahmed Abbas writes screen stories; why Dewan Sharar writes Hindi dialogue; why Shantaram features his name more than the stars; why Vijay Bhatt gets gold medals; why Shanta Apte was asked to play "Kadambari"; why Atre allowed Vanmala to work with Shantaram; why Baburao Pai took Begum Para as the heroine; why Protima Das Gupta is producing a picture of her own; why Kishore Sahu divorced Snehaprabha; why Chandramohan gets all the film contracts in the world and so on and so forth till you come to that fatal question why Baburao Patel edits "filmindia".

This is an industry of misfits and I am the worst of the whole lot.

Miss Sofia Islam (Calcutta)

Why are the modern youths so much attracted towards the film actresses?

Film actresses are the dream-heroines of the present-day young man and dreaming is an important occupation with youth. Once in that coma, how long does it take for a young man to

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cover his film favourite with glamour and allow his fancies to keep her constant company? Green age and glamour explain the state of youth as described by you.

What is life and what is the place of love in it?

To the one who lives, love is life;
To the one who doesn't, life is love.

R. Shriram (Jaipur)

When they cannot give enough theme in our social pictures, why do our producers run after stupendous and worthless productions from history and mythology?

Motion picture production, all over the world, is a continuous experiment and no producer in the world can say during the production, how entertaining his ultimate product will turn out to be. The entertainment values, very often, get so badly mixed up that a story which is planned as a comedy often turns out to be a tragedy. This phenomenon is very frequent with Indian producers and that is why they are different from the Hollywood ones who hit the target five times out of ten.

Munshi Narain (Bombay)

Don't you think it a waste of money to pay Ramgopal Rs. 10,000/- for a three minute dance in "Draupadi"?

That can be found out only when you see the picture. But let me tell you that if money is the measure of art, Ramgopal should be paid a lot more.

A. K. Aswani (Simla)

Is it true that Durga Khote is 60 years old? If so, what did her husband Rashid see in her to marry her?

She is not exactly 60 today though she will be some day. Lloyd George, ex-Premier of England, married at 80, a much older woman than Durga Khote. The relationship between a man and a woman is still a great mystery of nature and one can never say how either of them will react in moments of emotional stress. If Durga looks old, her heart must be still very young and so must be Rashid's. What's wrong in two young hearts meeting?

P. N. Srivastava (Lucknow)

At present, who is the best hero in the Indian film industry?

Unfortunately none. In fact we have never had real glamour boys except some scarred and pimpled fellows who call themselves heroes of the screen. The nearest point once reached was Ashok Kumar before he acquired a lot of dead flesh on his once handsome face.

M. S. V. Rao (Madras)

Which is the better picture between "Basant" and "Kismet"

"Basant" every time and in every respect.

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D. V. Daulat (Lahore)

Is it true that Ghulam Haider has left Pancholi?

I know Pancholi, but who is Ghulam Haider?

G. S. Nigam (Raipur)

May I know how many "Kayastha" actors and actresses are at present working in the films?

I shall have to strip them and look out for that label "Kayastha". Since those villains of history tried to strip Draupadi, humanity has been too much shocked to try the experiment again. Under the circumstances, how do you expect me to do this research for you?

Vasant B. Gandhi (Bombay)

Why do you appreciate Sushila Rani so much?

She is one girl in a million whom you see once and fall in love ever afterwards. And not only men but even women have fallen in love with her. Don't you think there must be something in a girl like that?

P. Chatterjee (Gauhati)

I have seen Kamla Chatterjee in a couple of pictures and since then, I am rather mad about her beauty.

It is just like you to be mad about something she hasn't got, though Kamla is truly a smart girl.

K. Rajendra Singh (Agra)

Can you point out any defect in Sushila Rani?

She has got all the imperfections which are common in human beings. A particular one is her fickle-mindedness due to which she cannot make up her mind to stick to the film career. Another one is the rapier which she has in her mouth in place of a tongue.

Please let me know whether you are afraid of the producers or the producers are afraid of you?

No one is afraid of anyone in this world. In this particular case, each party plays the game to suit the circumstance—We are all time-servers.

K. N. Venkatraman (Chingleput)

Do you honestly believe that you can give an impartial review of "Draupadi," starring your secretary?

I cannot, for another reason that I have also produced and directed the picture. But "filmindia" will publish an impartial review of a guest critic, who will be a person of eminence and experience.

A. Lewis (Bolarum)

It is reported that Miss Khurshid of Ranjit is in jail? Is it true?

If Ranjit's studio is a jail, then she is there. But I had thought that it was a desert where art refuses to grow.

Dali Variava (Bombay)

May I know why Parsees are shown on the screen in a mocking way and made the laughing stock?

Of all the minorities in India, I have always liked the Parsees most. As a community, they have a rare sense of humour and in addition, an ability to enjoy life to the full. As the smallest community in the country, it has comparatively made the greatest contribution to the country's welfare and prosperity. Those who mock at members of this community succeed only in heaping ridicule on themselves. If other communities in India would only be as enterprising as the Parsees, India would not remain a land of 400 million starving people for long. As a Parsee, you should take the jokes with a smile and let me assure you that as a member of this glorious community, you will have the chance of the last laugh.

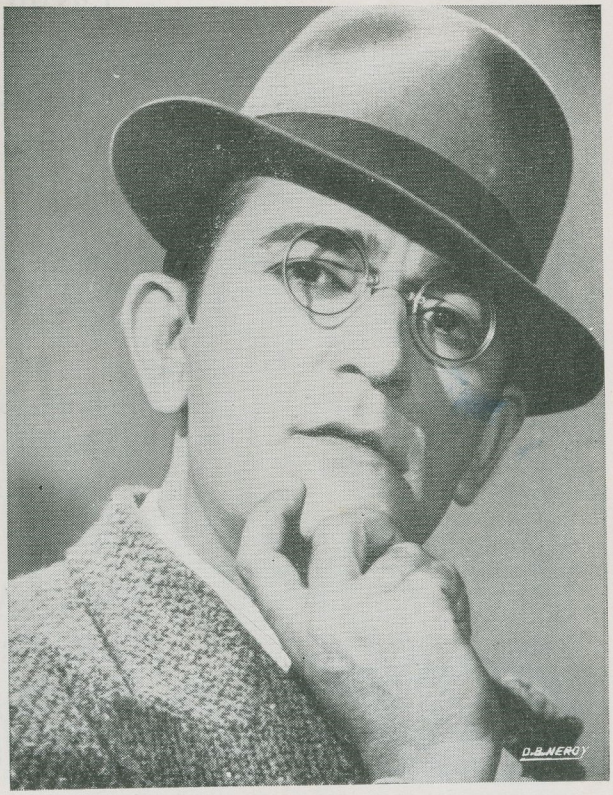
I want Homi Netarwalla of Evergreen to read and digest this so that when his wife affectionately teases him because of a joke I crack about him, he may not turn red and blue in the face. If a Parsee is not a sportsman, he is not a Parsee according to me.

M. E. Dinker Rao (Bangalore)

Have "Filmistan" pictures faded out?

They have not "faded in" yet. So far, we are only seeing production "dissolves".

I hear that Vasan the "Gemini Lion" is going to produce his own cartoons very shortly. Is it true?



Does Charlie look like a doctor? But he acts one in "Manorama", a social story of Jayant Desai.

I am a Distributor.

In my long career, I have had pictures which had risen to the top rung of popularity, and also pictures which brought surprisingly high revenues.

Never before was there a picture like Laxmi Productions' "KADAMBARI" which either grossed so much or brought such thundering response. Never did exhibitors in my circuit enthuse over a single picture as they now do over KADAMBARI. Never was there such keen competition among them to secure the film for their own house!

I have seen high collection figures before, but never a figure like Rs. 1,25,000 within a short period of five weeks, which 'Kadambari' grossed at the Roxy, Bombay.

I should say without hesitation that KADAMBARI, has been responsible for more sensation than several successful films put together, both in its making and in its running——

Chunilal B. Desai,

For SUPREME FILM D[illegible]RIBUTORS.

That is his recent threat. But how does little Vasan become a lion unless in his own cartoons? If he carries out his threat, he will probably succeed in giving us a twin to match his other productions. We shall thus have Castor and Pollux from the Gemini trade mark.

How is that film records of Kardar Productions are never broadcast from the All India Radio?

Because the A.I.R. cannot secure the services of Mehtab and Nirmala to make faces with the songs.

D. P. Tandon (Bombay)

Is it true that your criticisms of Shantaram appear to clothe a personal vendetta? You are exceedingly scathing and unsparing where he is concerned.

Of all the people I know in the film industry, I still like Shantaram the most, for his industry and his self-made success. Constituted as I am, I am incapable of long hatreds and the word 'vendetta' has not yet entered my life. Besides Shantaram would be poor meat for a glutton like me, if the war is to be kept on an intellectual plane. I have always associated Shantaram's career with a high-flown idealism and when I find cheap, mercenary instincts in his work, I get angry as a friend. Shantaram is the one man I do not want to be spoilt with the money-complex in his life work. I must frankly admit that I am deeply disappointed in Shantaram these days. Commercial success has collected round him a crowd of soothsayers, who are strangling the spirit of art which I once applauded so loudly in this man. Shantaram must overhaul his mental estate completely to give us once again the flash of genius which he showed in "Admi" and "Padosi".

K. Fazlul Haq (Delhi)

How do you like the idea of abolishing the sexual angle from our films? I am of the opinion that the main theme of our films should not be sex-love.

Like hunger, sex is the primary need of human existence. There is nothing to be ashamed about it so long as excess or perversion is not indulged in. Sex plays a great part in human relationship and the almost entire drama of the world revolves on the pivot of sex. Without sex, there is only one drama left and that is of hunger, which unfortunately is ever present with the starving Indian millions. If the cinema is to provide entertainment to our masses, to forget the starvation at home, the only way it can do so is by handling sex-themes in a social and rational way.

Miss Mira Patel (Ahmedabad)

Which plays a greater part in a woman's career, beauty or talent?

In the modern industrial age, beauty by itself is a talent, which can be cashed by a woman in terms of money, as film and stage stars do all over the world. In a woman's private life, beauty plays a very vital part seeing that a woman's inherent vanity needs plenty of feeding along with a big mirror. To the ugly woman, talent is a vital necessity to earn a livelihood. But when beauty and talent meet in that world's problem called 'woman', the most irresistible 'devil' is born.

Will you ever renounce girls in your life?

No. Not till I start drinking goat's milk. And why should I reject the solitary companion which God has given to man?

Miss Lata Shivdasani (Hyderabad)

Can you mention one good friend of yours in your 'world of enemies'?

My world of enemies is essentially a world of men, who, in utter jealousy fling a lot of mud at me. It doesn't worry me at all as I never look back. But, in this world of men, there is one exception. And that exception happens to be my only friend in the world. And that is my father, but for whose discipline and tolerance I would not be what I am today. In the world of women, I have quite a few friends but only a couple whom I deeply respect.

K. S. Ibrahim (Bombay)

Isn't it a torture to see the same actor in four or five pictures at the same time?

Torture is a mild word. It is an emotional death. And I died four times during the month,

That is Prabha, with an extra sweet smile, in "Umang", a social story of Praja Pictures.

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seeing that milk-sop Ishwarlal making faces at four different theatres in the town. Some of our actors are squeezing out all the juice that can be found in them, rather fast.

A. S. Dani (Surat)

Why do you praise only Sushila Rani? It is high time you stop this nonsense.

Strangely enough, and a bit ungratefully, Sushila also keeps on saying the same thing to me almost everyday. When I praise her, she blushes a deep red and looks like a technicolour heroine. When I see her like that, I feel like taking her to Hollywood to produce "Omar Khayyam" with her.

To come to the point of your question, let me assure you, and Sushila Rani also, that praising Sushila is not just so much nonsense. I am not a fool, nor have I wasted all these years of experience, not to realise what exactly I am doing, when I praise this girl in superlatives. When you see "Draupadi", you will agree with me a long way, if not completely, and inspite of yourself, that this dynamic girl has not been praised wrongly and undeservedly. With a glamorous girl like Sushila Rani present in the film industry, do you expect me to rave over Durga Khote and Leela Chitnis? Let the industry have another one like Sushila and you will find Baburao Patel going mad all over again, and with renewed enthusiasm. Till then, Sushila must remain piece de resistance a la glamour.

T. K. Ramaswamy (Matunga)

How long will the other film magazines continue to write about you in a bad strain?

As long as I keep racing ahead of them, they will keep on shouting from behind. Though I don't look back, the noise behind me propels me forward and I enjoy the run all the more. In future, however, they will have two-thirds space less to indulge in this luxury.

Miss Hira Mirchandani (Karachi)

Doesn't excessive praise harm the individual it concerns?

I don't know about others but the girl I praise has a very sober head over her shoulders and refuses to be intoxicated. Had she believed one-tenth of what I write about her, I could have secured her permanently for our film industry.

Isn't the theme of the England-returned guy and the godly housewife exploited enough on the Indian screen?

Ask me another, milady. I wish the godly housewife is now shifted to the temple and in her place, the so-called educated butterfly is put in. Thereby we shall get at least some more kick from life.

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More than any other period, the Gupta period was famous for the exquisite variety of styles in hair dressing, for a beautiful head of hair was considered a vital aid to beauty.

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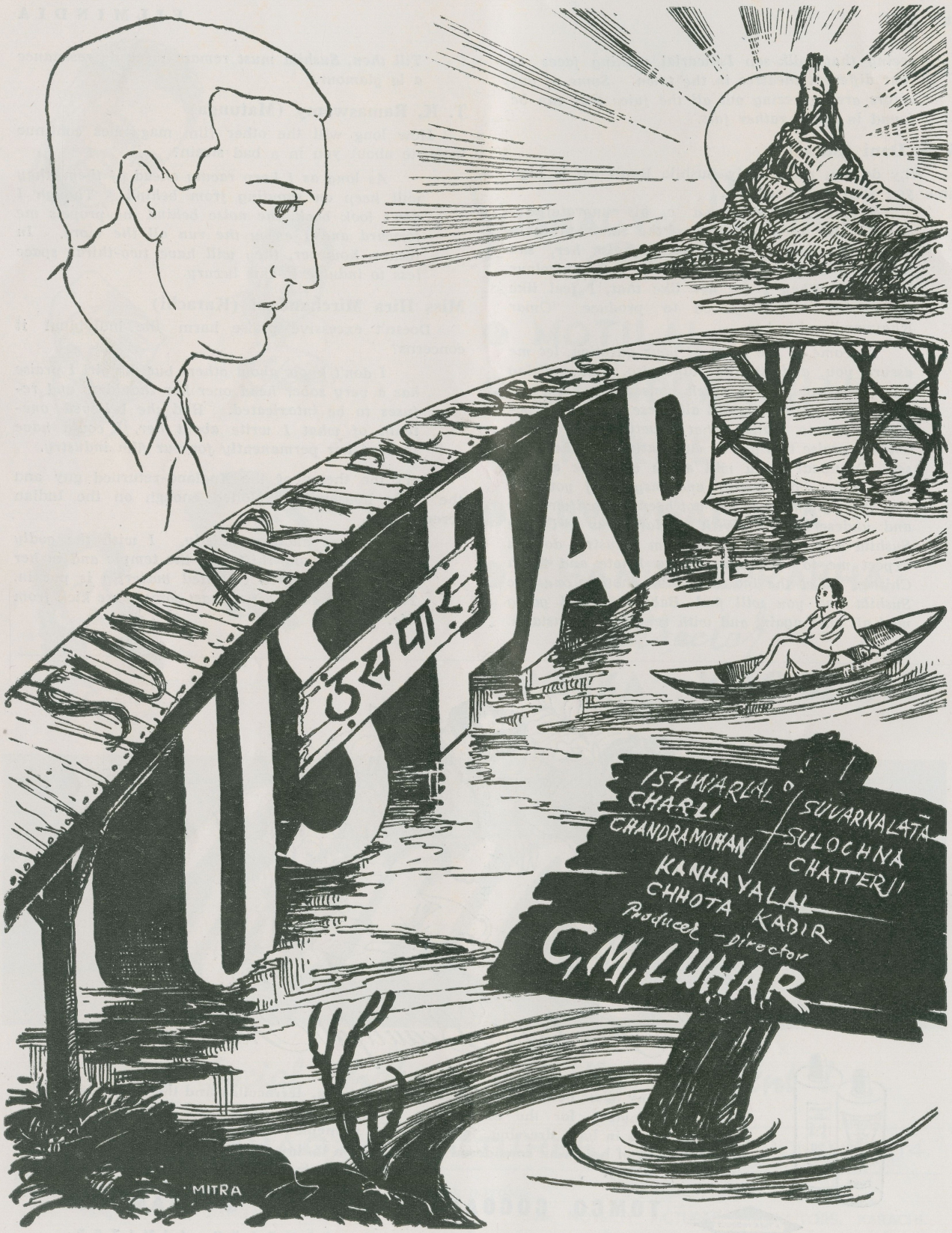

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Who doesn't know the Beauty Queen of the Indian screen? Royal in dignity and queenly in demeanour, Sushila Rani lives the role of Draupadi in that stupendous New Huns picture, "Draupadi", directed by Mr. Baburao Patel.

a Shalimar Picture

Neena

in

Aun Ki Jeet

with

SHYAM

Dialogues

JOSH, KRISHAN CHANDRA

Songs

JOSH MALIHABADI

Music

S. K. PAL

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and

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Director
JAYANT DESAI'S

Social Eye - opener

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☆ CHARLIE ☆ New Find NASEEM (Jr.)
☆ MUBARAK ☆ MAYA BANERJI

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RATNAMALA
in TELUGU

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OUR REVIEW

"Dil-Ki-Baat" Proves Frustrative In Purpose !

Promising Direction Of Atre !

Durga And Vanmala Give Good Work !

P. K. Atre, Maharashtra's well-known humorous writer, has written, directed and produced this social story. There is not the least doubt that Atre is an intellectual but he is a typically Maharashtrian intellectual, the kind that has froth, cynicism and impotent arrogance all badly mixed together.

Atre starts to tell us a story with some social significance and even though it is an age-old story we lend him a respectable ear because Atre, the humorist, is telling it. He begins the tale in his own grand style with sparkling punctuations of humour and takes us along merrily part of the way. Then he reaches his first climax, where his cynicism steps in and ruins an inherently pathetic situation with cheap slapstick humour. It provides a psychological anti-climax which rubs off whatever good impression you have formed of the early tale. This is what he has exactly done in several places in "Dil-ki-Baat."

To quote a situation: Shekhar disappointed in a mutual tryst accuses Shobha of deceit in the girl's drawing room. Hot words are exchanged between the lovers and the shrewish aunt adds spice by flinging a dirty scandal at Shekhar. Dramatically, the misunderstanding creates a perfectly pathetic situation between the lovers. And when Shekhar goes out in temper and disgust, Shobha breaks down and starts weeping. Here Atre's cynical sense of humour steps in to create an anti-climax and thus ruins the psychological importance of the situation. He brings on the shrewish aunt to sob loudly in sympathy and turns the situation into a Bhatia funeral. It is a case of humour out of place. Humour that turns the artistes into circus performers.

There are several situations like this which ruin the inlaid design of the story. Another outstanding situation of this type is the sequence in which Shekhar wants to commit

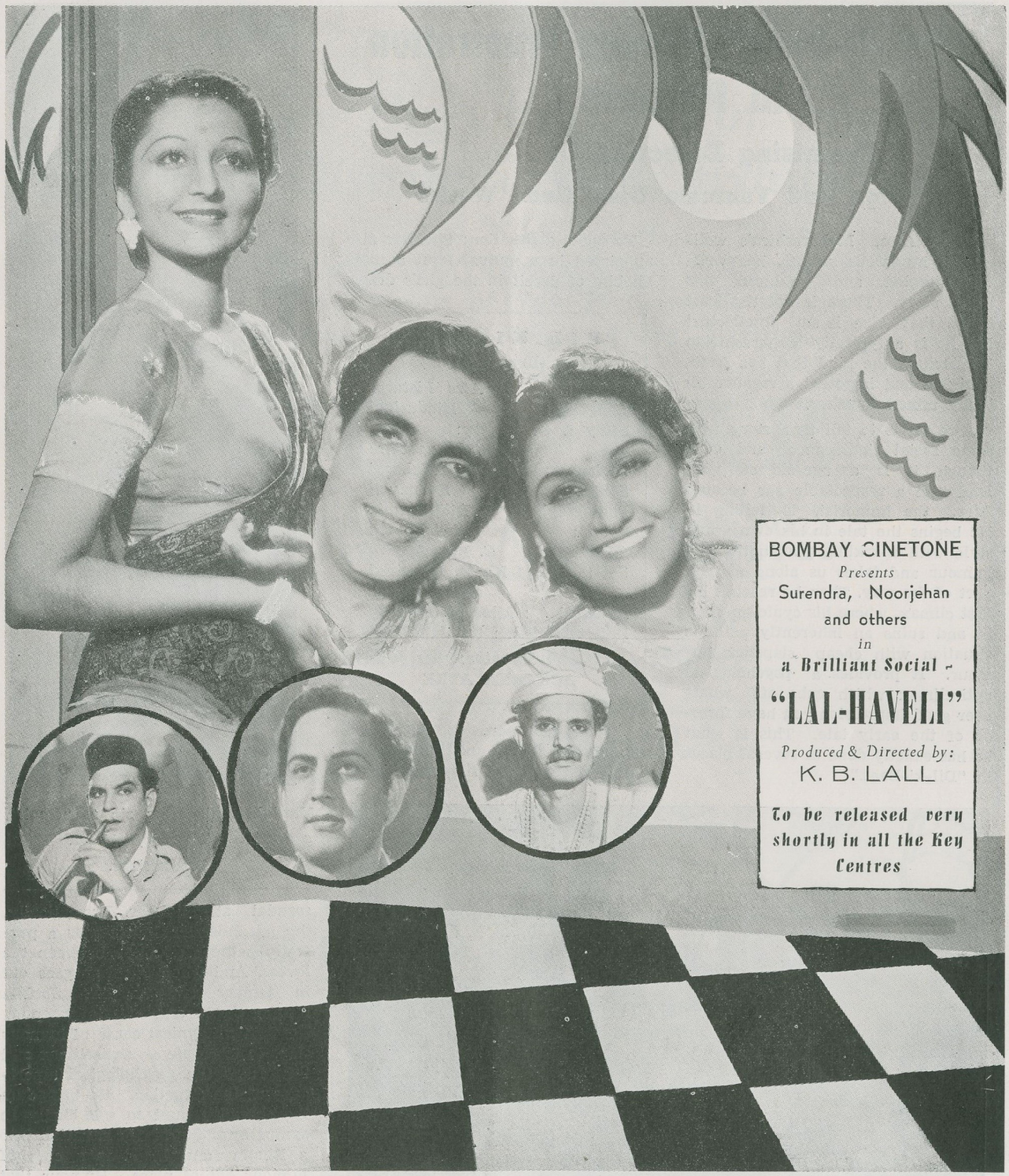
DIL_KI-BAAT
(Romance)

Producers:	*Atre Pictures*
Language:	*Hindustani*
Story & Screenplay:	*Acharya Atre*
Dialogues:	*Lachhu Maharaj*
Songs:	*Rammurti*
Photography:	*Dilip Gupta*
Sound:	*Bhalchandra*
Music:	*C. Ramchandra*
Cast:	*Durga Khote, Ishwarlal and Vanmala.*
Released At:	*Minerva, Bombay*
Date of Release:	*9th June* 1944

Director:
ACHARYA ATRE

Manjula adds some zip to "Gaali", a social picture of N. R. Desai Productions.

In "Char Ankhe", a picture of the Bombay Talkies Ltd., Leela Chitnis makes a brave attempt to act the young heroine.



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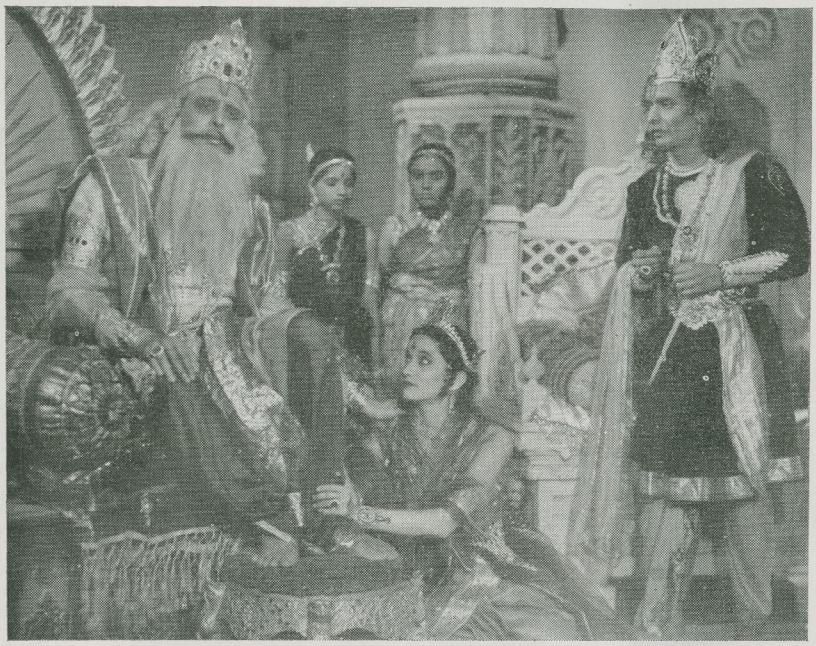

"Save me, save me from these fiends" urges Draupadi, but the blind King of the Kauravas is helpless against his rebellious sons who drag her to undrape, in "Draupadi", a New Huns picture.

suicide and the film editor gives a serious sermon on the higher ideals of life. In the midst of this oration, Atre allows little Manju to put in a laughter of ridicule thereby compromising the gravity of the situation and immediately after the laughing Manju is shown as moved to tears with the effect of the editor's speech. Isn't all this psychologically incongruous? Atre's mania for humour is taking him to forbidden fields and destroying the dramatic fibre of his stories. Unless Atre learns to bridle his witty temperament and exploit it in natural situations, his film stories are going to fail consistently.

Yes, Atre suffers from over-smartness and that is where he fails to deliver the goods.

AN OLD STORY

In "Dil-ki-Baat," Atre does not give a new story. He gives a familiar plot and in fact repeats some of the characters he has shown in his previous stories. The old boy seems to have come to the end of his imagination. It seems that too much of his grey matter is wasted in professional mud-slinging and very little of it used for any creative work.

An educated niece, a shrewish aunt, a hen-pecked husband, a poet and a new rich constitute the main characters of the story. The niece, romantic and poetic, falls in love with the starving poet. The shrewish aunt, money conscious, wants her to marry the fat new rich. The hen-pecked husband stumbles and creates humour and the new rich provides some subtle villainy. It all solves itself and the poet gets the prize.

If Atre wants to become a commercially successful producer, he must widen his angle of vision in story-writing. In creating his characters he must think in an all-India way and not narrow down his outlook to the provincial field. If poets are objects of interest in the literary circles of Maharashtra, having become passive targets of popular jokes for years, they are certainly not a saleable commodity among the masses in general. What do the illiterate masses know of poets or their poetry? To them the sweetest poem is a meal after the day's labour. How can the masses be possibly interested in poetic characters, strangers as they are even to primary literacy?

Stories based on poets, artists and philosophers must therefore fail with the Indian audiences. Give to them well-advertised satee and saintly products or something nearer to their hearth and life—something which they see from day to day and then call them to see the products of the film industry. Ranjit had to

Indian heroes have a habit of lying on beds fully dressed. Here is Shyam with the mysterious Neena in "Mun-ki-Jeet", a Shalimar picture.

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turn Tansen into a miracle-monger and give him divine complexion to make this singer acceptable to the masses.

Atre is intelligent enough to understand that in view of his shaky economic position, he needs popular mass subjects to stabilize his position as a producer before he starts experimenting with his pet theories of life.

A WELL-FINISHED PRODUCT

Coming to the production proper, we are pleased to find it a well-finished product and all praise to Atre who is handling the megaphone for the first time.

Forgetting our quarrel with the peculiar development of the story almost every artiste has responded well under Atre's direction. Atre has directed "Dil-ki-Baat" much better than some of his hired directors of the past. If he had ventured earlier in this field, we are sure "Vasantasena" would have told a different tale at the box-offices.

Frankly speaking, Atre makes a better film director than a journalist or a pseudo-politician. In journalism, he uses abuse as the main currency of his thought; as a pseudo-politician he chases popular slogans without being convinced about them. In film direction, however, he shows a rare ability to create something novel and forceful which will ultimately help him to earn a more enduring reputation. We are not asking him to leave journalism. He can still satisfy his itch for flinging filthy abuse at people who have done him no harm. No one really cares or worries about Atre's writings which are too frivolous to make any impression on any sane person, but we want this pastime of Atre to become a side-show so that his genius and intellect can be better harnessed for film purposes. The film industry should not lose an intellectual of his stature because of his coarse habit of mud-slinging.

Sound and photography are quite good. The music of Ramchandra is not up to much. The song compositions are rather dull and common.

VANMALA SPARKLES

As the shrewish aunt Durga Khote happens to be in her very own field. Her role has been purposely melodramatized and she does very well.

After a long time Vanmala gives a very sweet performance as Shobha, the heroine of the story. She has also been photographed sympathetically. This girl certainly has talent, but she doesn't seem to be consistent.

Ishwarlal as the poet Shekhar is portrayed in a too frivolous strain and the role lacks the dignity which the devotees of literature are supposed to have. Probably, Atre has put shades of himself in this character.

Dixit does very well as the papad millionaire, though his role is also painted with too light a brush.

In short, though the picture lacks a running basic theme and throws a lot of froth unnecessarily at places, it entertains more than it bores and is therefore worth a visit.

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Donald's Golf Game VI	Calcutta to Chandpur	B.A.R.	2nd May, 1942
Britain's RAF (Marathi) I	Bhusaval to Amalner	G.I.P.	15th August, 1942
Atlantic Patrol	Dehra Dun to Lahore	E.I.R. & N.W.R.	22nd June, 1943
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Canada at War (Eng.) I	Amritsar to Lahore	N.W.R.	31st March, 1942
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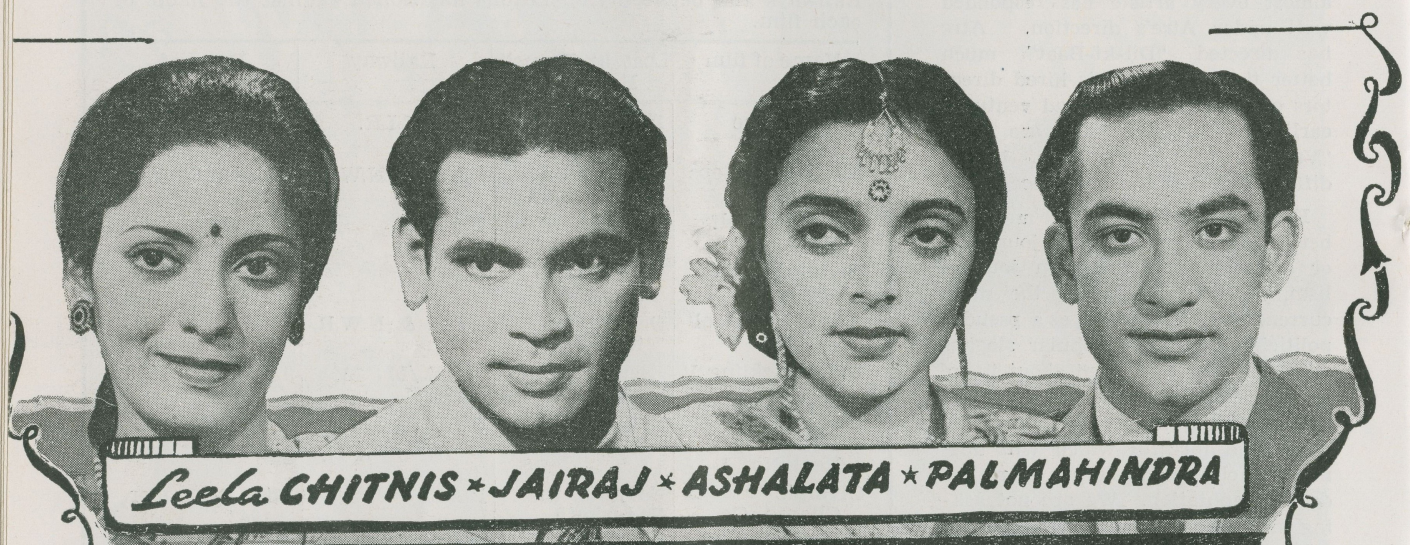

Leela CHITNIS ★ JAIRAJ ★ ASHALATA ★ PAL MAHINDRA

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Music By
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Director
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OUR REVIEW

"Manorama" Presents An Entertaining Plot!

Mubarak Gives A Sparkling Performance!

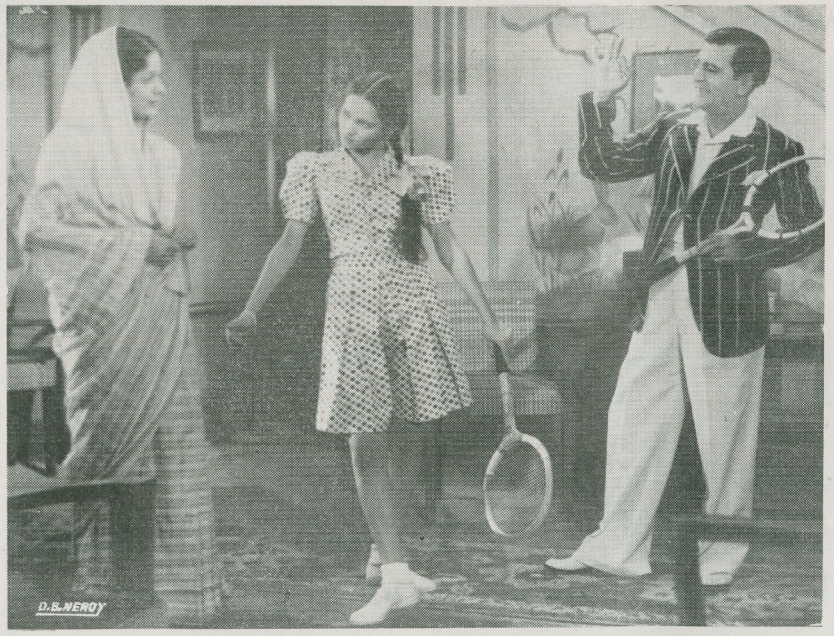
If Director Jayant Desai wants to give something sensible and entertaining, he certainly can. But as he is more known for his silly and erratic work "Manorama" comes as a pleasant surprise to the critics of Jayant Desai. Though this picture is full of improbabilities and though in parts it is treated in a too frivolous way, the story still retains its instructive angles along with its entertainment. This can be called an overwhelming achievement for Jayant, the junk-merchant who would not hesitate to send a lion with his hero for job hunting as he did in "Shadi." We congratulate Jayant Desai for his momentary flash of sanity as shown in "Manorama."

Really speaking, there is nothing new in "Manorama" from the beginning to the end. It is more a director's picture than a story writer's. It has the age-old theme of an England-returned boy despising his waiting wife and falling in love with the society vamp. And because this is India, and because we have to salvage the traditional reputations of Sita, Savitri, Draupadi and Parvati,—the most formidable ancestors of our present day housewives, the position of the housewife in the story has to be vindicated by making the foolish hero go through several vicissitudes till he sees sense and reconciles himself with his goddess of the home. As M. G. Dave, our oldest story-writing menace, has written this story, you can be sure that he has looked after the traditional housewife with all his Hindu zeal and piety. On the other hand, the puritan Dave has run down everything modern in his characteristic ancient style and mixing these two elements he has given to us for the umpteenth time the only story which he has been writing for the last thirty years.

MANORAMA

Producers:	*Chandra Art Productions*
Language:	*Hindustani*
Story:	*M. G. Dave*
Dialogues:	*Munshi Sagar*
Songs:	*Anjum Pillibhiti*
Photography:	*Dronacharya*
Audiography:	*P. C. Subedar*
Music:	*C. Ramchandra*
Cast:	*Leela Chitnis, Ishwarlal, Charlie & others.*
Released At:	*New West End, Bombay.*
Date of Release:	*10th June '44*

Director:
JAYANT DESAI



Leela Chitnis, Naseem Jnr. and Charlie create a lot of drama in "Manorama" a social story of Jayant Desai.

Doesn't she look a beautiful thief? She is Leela Desai in "The One I Loved", a Shree film.

Producer

KAMALABAI MANGLOREKAR'S

Pride Presentation

MORTAL WOMAN OF RAJPUTANA

WHO REMAINED

IMMORTAL IN THE HISTORY

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PANNADAI

featuring;

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☆ LILA MISHRA ☆ KHAN MASTANA ☆ VINAYA KALE ☆ NANASAHEB
PATHAK ☆ VASANT KANSE ☆ SARALA (New find) and Thousand Others

Screen Play :	*Director :*	*Music :*
DEWAN SHARAR	RAM DARYANI	GNAN DUTT

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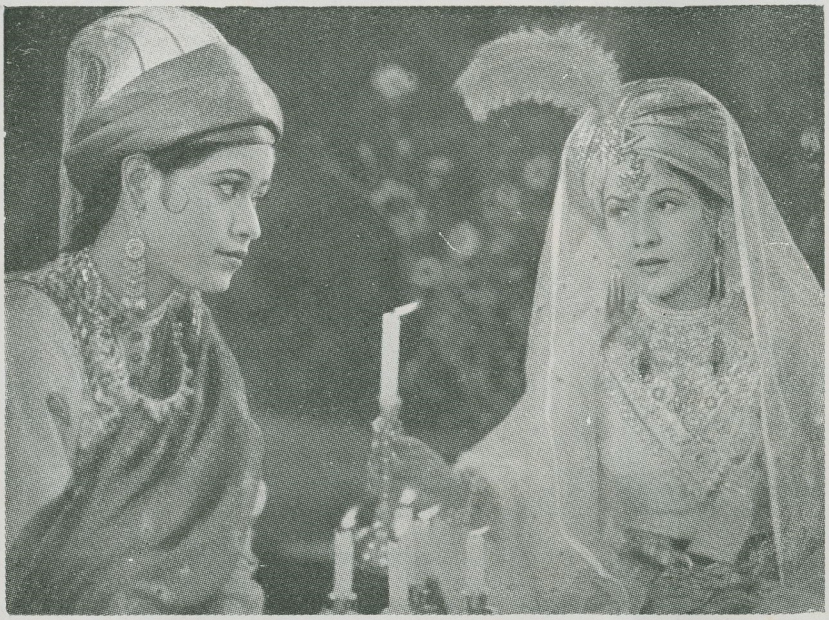

Sulochana Chatterjee and Khursheed go Moghul in "Babar" a costume story of Ranjit.

DAVE'S STORY

Chandranath, the son of Jankinath, a village hawker, returns from England as a barrister.

Chandranath has a wife in Manorama, a sister in Sashi and they live in a village. It is evident, after stretching the imagination a bit, that Jankinath must have dissipated all his resources to give his son that education and training.

Rushing to meet his son in Bombay, Jankinath surprises Chandranath at a reception given in the latter's honour by fashionable society. Chandranath is badly embarrassed by the rustic appearance of his father, whom he disowns and slaps in the midst of the crowd. Rudely shocked, Jankinath is shown as a bundle of nerves and the old man decides to stay with his son in the capacity of a servant.

Manorama, the wife and Sashi, the sister, come and stay with Chandranath in his city home while Jankinath, the old father, hangs on in the house as the servant of odd jobs.

The young hero, as is expected, hates his wife and her devoted rustic ways. He is interested in Maya Devi, a society butterfly, with whom he falls in love very shortly. The fashionable example of Chandranath is quickly emulated by young Sashi, who now becomes a society butterfly. Sashi soon tries the game of sex-warming with different boys and is led into trouble by Pal, the brother of Maya Devi.

This tangle goes on for some time, till Chandranath hates Manorama completely and decides to marry Maya Devi. Manorama is soon being taken to her father's place and in a convenient manner she is allowed to fall from the train and in turn saved by some dhobies. Chandranath returns to the town thinking that Manorama is dead. He now gets ready to marry Maya Devi but just before the marriage he meets with a convenient motor accident and becomes blind. As is expected, Maya Devi suddenly becomes cold towards him and revises her plans of marrying.

All this while we have forgotten to tell you about Dr. Dilip. We do not know exactly why he was a doctor because he does not treat a single patient throughout the picture. However, he is there right from the beginning, as a punctuating nuisance because he is the family friend of the hero's family. This is a role shoved in for Charlie to enable him to rehearse his pranks and wise-cracks.

To help Maya Devi in arriving at a new decision and to expose her for the benefit of his friend Chandranath, Dr. Dilip persuades Maya Devi to marry him. She agrees to do so and while the agreement is being talked of, the hero's disillusionment is being completed. The hero now sees sense a bit too quickly and realises his sad mistake in his affair with Maya.

Of all the things Director Jayant Desai creates in "Zaban", this is one. Goodness knows what exactly it is.

PURNIMA PRODUCTIONS present

Ramayani

Directed By

SARVOTTAM BADAMI

STARRING :-

NARGIS

PRABHA

PAHARI SANYAL

CHANDRAMOHAN

KANHAIYALAL

AMIR KARNATAKI

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PURNIMA PRODUCTIONS

All this while, puritanic Dave had been busy giving Sashi an illegitimate child in her clandestine love affair with Pal. The ancestors of Dave must have shuddered at this immoral act of their prize-boy. Even with his pen, how could Dave the super-moralist write such a grim and immoral situation and that too, to earn a few coppers as a screen writer? It seems Dave's degeneration has begun. What a pity!

While Manorama boards and lodges with the dhobies, Sashi gives birth to her first-born in some poor quarters. Pal manages to kill this child and poisons Sashi to destroy all evidence of his social crime. The girl's linen reaches the dhobies with the remains of the child and from a monogram on it, Manorama is able to trace the whereabouts of Sashi. She finds Sashi in a dying condition, rushes to bring her father and very soon both the father and the daughter-in-law are arrested on a charge of murder.

By this time, Chandranath the hero has somehow managed to get back his eyesight and he is called upon to defend his own father and wife and he rushes to do so as a repentant sinner. We now have the usual film farce known as the court scene which ultimately ends in the merry old way of exonerating the important characters and restoring smiles and sunshine back into the hearts of all. This time the family gathering takes place in the court room itself.

MUBARAK'S MASTERLY PERFORMANCE

As a motion picture production, "Manorama" has a number of defects which are bound to remain for another 20 years in Jayant Desai's work.

However, the picture has speed and entertainment, punctuated by Charlie's silly humour.

The music is quite attractive while some of Charlie's dialogues are pointed and thought-provoking.

In parts, the direction is deft.

From the players, Mubarak, in the role of Jankinath, gives a very convincing performance and he almost lives his role in his pathetic interludes. His, therefore, is easily the best performance in the picture.

Though Leela Chitnis looks old and washed out, she had a very sympathetic role to play as Manorama and she does it pretty well. Considering the bad work which Leela has been giving recently, her performance in this picture must be considered good.

Ishwarlal, in the role of Chandranath, the hero, makes his usual faces and one cannot find out whether he is playing his role in "Manorama," "Bansari," "Zaban," "Chirag" or "Dil-ki-Baat." It seems to be all the same to this guy.

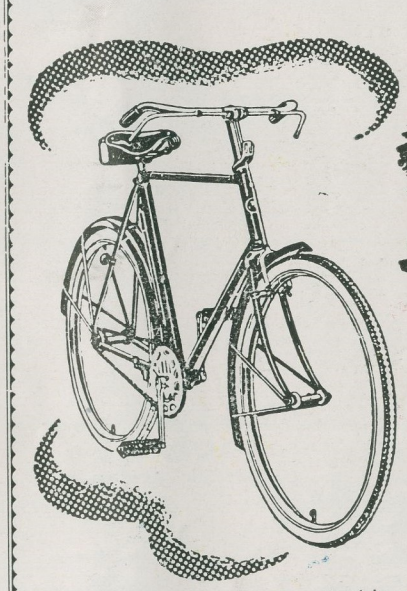
Charlie in the role of Dr. Dilip is less vulgar and silly than in "Bansari" and the nation owes him a deep debt of gratitude.

Maya Bannerjee in the role Maya Devi twists her lips and h like a grasshopper from place place, making some noises wh she wants us to believe is Hin stani.

Alakhnanda gives a good da as "Dhoban."

A new girl called Naseem (J makes her debut in the role Sashi and she does pretty well, spite of her Punjabi accent a looks pretty sweet in some picl angles.

In conclusion, "Manorama" co be called quite an entertaining p ture if you are not very particu about the strings of the story.



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RUDGE BICYCLE

RAJ RANI—

Evidently a new comer to the screen, this girl will be seen on the screen in "Qatil", a social thriller of Amrit Pictures.

maybe you know this already

If you have been on a journey by train recently, you need not read this announcement. You will find it only an unhappy history of your own experiences. You will know what it is like trying to get a conveyance to any of the main stations. You know how booking office windows are crowded these days, and what a struggle it is to get tickets. And you will have argued with porters who demand exorbitant payment for their work. And you remember how difficult it was to find space in the crowded train, and having found space, to KEEP IT ! Even food at Railway stations is not what it used to be. These difficulties made your journey full of trouble and discomfort. It was hardly worth it, was it ? For women especially, travel is unpleasant because of the congestion.

Travel Less

Remember next time you travel—it isn't the Railways' fault. They have important work to do. They have to transport huge quantities of foodgrains, fuel, cloth and other civil supplies. Be wise—stay at home.

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A peep into the pages of a girl's romance!

Director K.M.Multani strikes a new note in film entertainment.

Starring

MOTILAL
CHANDRAPRABHA
PRABHA ☆ HARISH
SUNALINI DEVI
in

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OUR REVIEW

"Police" Presents More War Than The War Itself Does!

Boring War Picture For The Blind And The Deaf!

When the bureaucrats at New Delhi thought of producing propaganda pictures to aid and abet the country's war effort, they had evidently not taken into consideration the dangerous existence of the Bhatt Brothers of Prakash Pictures.

One thing must be said in favour of the Bhatt Brothers that they are historically thorough in whatever they do and they would never brook intelligence or imagination to meddle with their love of historical narration. They seem to have got this habit from pictures like "Narsi Mehta," "Bharat Milap" and "Ram Rajya" in which they have even presented the mute and dead statutes on the walls with animated enthusiasm and with love of history.

Yes, the Bhatt Brothers are great and unique. Had they not been so, how could they have got all the gold medals going in India when even the great Shantaram doesn't get one? Yes, the Bhatt Brothers are great and unique. And if you don't believe ask the eight Evergreens sitting in that market-place called Saklat House on Queen's Road.

If "Police" has failed to be popular, it is no fault of Prakash. They can say that the war is not popular in India, forgetting for a while that war can't be popular anywhere in the world.

After seeing, "Police," the Government should not risk giving another war propaganda picture to the Bhatt Brothers who, in their innocence and simplicity, take war as war and propaganda as propaganda.

CRIME AND PUNISHMENT

"Police" is a crime story in which the elder brother becomes a criminal and the younger one becomes a policeman. Seeing the war on, Harnath, the elder brother commits the war-time crimes of hoarding and profiteering against which Kashinath, the younger one, uses his policeman's baton and thus both create a conflict which makes the motion picture drama, which is supposed to help India to win the war.

POLICE

Producers: *Prakash Pictures*
Story & Dialogues: *Pt. Girish*
Language: *Hindustani*
Music: *Panna Lal Ghosh*
Songs: *Ramesh Gupta*
Photography: *G. N. Shirodker*
Sound: *T. K. Dave*
Cast: *Ratnamala, Ranjana, Prem Adib, Jivan and Others.*
Released At: *Capitol, Bombay*
Date of Release: *12th May '44*

Director:
SHANTI KUMAR

Quite a humorous character is introduced in Mohan, evidently a rich heir, whose frustrative efforts to pass an University examination provide some comedy.

Very soon Harnath and Kashinath quarrel over their different missions of life and Harnath leaves the family home with his wife and child to persevere in his shady transactions. He soon involves Mohan in a black-marketing racket and as fate would have it, Kashinath is deputed to investigate the racketeering.

All this while, Kashinath, who is the hero of the story, must naturally fall in love with some girl and he does so with Sabita, the daughter of his Deputy Superintendent.

Side by side with his duties as a policeman, Kashinath also performs his duties as a lover and keeps his sweetheart within confines of law and order.

Never before in the history of film making in India has the Machiavellian rôle of Shakuni been played with such subtle understanding and superb artistry as David has done in "Draupadi", a New Huns picture. From the producer's point of view, David is perhaps the most economic proposition in these days of film shortage, because this great artiste takes his work in right earnest and comes to the set word-perfect. Directing "Draupadi", Baburao Patel once said, "I wish I had many more people like David. Production, then, would become an easy game."

Harnath's activities are ultimately traced by Kashinath, but in affecting his arrest, the heroine's father is killed by Harnath. Now we are

Great-as-they-are

THE PLAYERS:

VEENA - NAZIR - YAKUB
DIXIT - JAGDISH SHETHI
AMIR KARNATAKI - RAJKUMARI SHUKLA
MOTEE - MIRZA MUSHARAF - KALYANI

THE AUTHOR:

MR. MOHANLAL G. DAVE
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THE DIRECTOR:

V. M. VYAS
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1. COLLEGIAN

Starring: **CHANDRA PRABHA**
AND OTHERS.
DIRECTED BY: **BALWANT BHATT**
STORY: **M. G. DAVE**

2. MALTI-MADHAV

Story: **M. G. DAVE**

☆☆

given a transparently emotional situation, obviously cooked up for screen purposes, in which the hero has to choose between his brother and his duty. Prem Adib, in the role of the policeman-hero, blows his nostrils in and out to tell us that he was emotionally moved inside and votes for duty straightaway.

Harnath is sentenced and not hanged, though he had killed a man, and he ultimately comes out a better man and a repentant sinner. It is needless to say that by this time, the policeman-hero has made his sweetheart the prisoner of a life time.

However, before we arrive at this happy conclusion, we go through a number of painful stage sequences in which the heroine puts the uniform and sings and dances and marches to and fro, to win the war for the British. We suggest that "Police" should be shown to the yellow Japs and they will quickly arrive at the conclusion that a country where such pictures are produced after 30 years of film-making is not worth invading. The "Police" will thus help us to end the war, at least on our frontiers and we shall be eternally indebted to the great and unique Bhatt Brothers.

BLATANT PROPAGANDA

As a motion picture, "Police" defeats its purpose. It becomes a bad picture because of its blatant propaganda which screams into your ears from the screen.

Technically, the picture is very mediocre. The direction is amateurish. The dialogue and songs are ordinary and most of the music was of the band variety heard in Gujarati weddings.

From the players, Jeevan in the role of Mohan, Shah Nawaz as Harnath and Badri Prasad as the Deputy Superintendent of Police have done well and particularly Shah Nawaz.

Ratnamala, has acquired a swollen face since we saw her last and a lot of her charm and flesh seems to have disappeared from her eyes. She fails to make an impression as Sabita.

Prem Adib does not make a bad policeman but his efforts at acting, help only to create some ridicule.

As some silly entertainment which does not tax the brain, "Police" is quite a good thing to kill some hours.

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2. Economise in your home by having less dishes served. That is, do not serve a large variety of dishes many of which are not likely to be touched.

3. We nearly *all* eat more rice and bread than is good for us It is a habit worth breaking for the sake of our health, as well as for the poor who need all the rice and wheat they can get.

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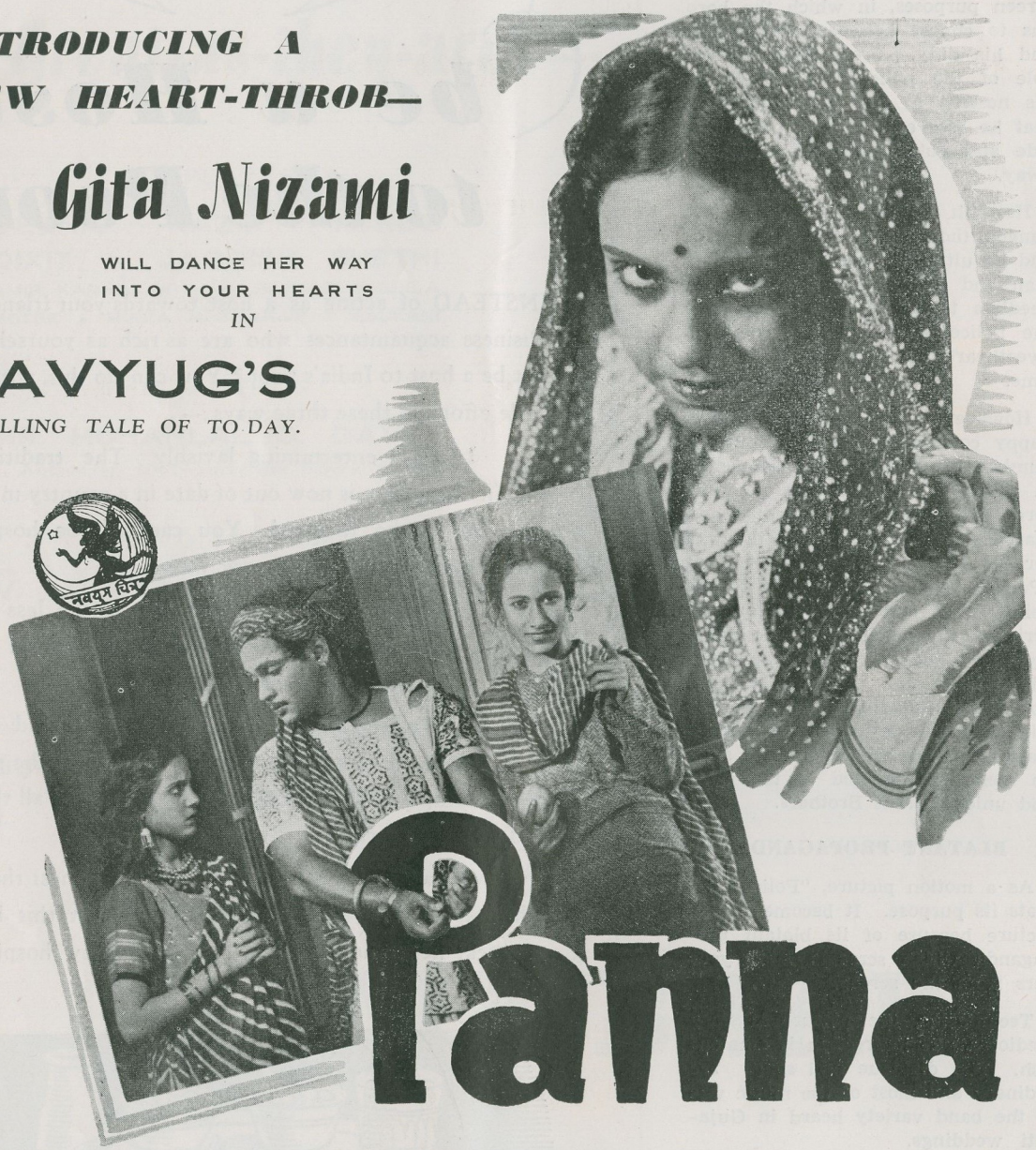

Panna

DIRECTION: **NAJAM NAQVI**

CO-STARRING: **JAIRAJ, KUSUM DESHPANDE, DAVID**

NEARING COMPLETION AT **NAVYUG STUDIO,** POONA.

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OUR REVIEW

"Kalidas" Becomes An Amateurish Production !

Weak Screenplay, Weaker Direction, Rotten Music !

KALIDAS

Producers:	*Rajlakshmi Pictures*
Language:	*Hindustani*
Story Idea:	*R. S. Rammye*
Dialogues:	*Narendra Tuli*
Lyrics:	*Ram Murti*
Music:	*Palsekar*
Cast:	*Pahari, Vanmala, Snehaprabha, Ullhas, Sunalini etc.*
Released At:	*Krishna, Bombay*
Date of Release:	*26th May '44*

Screenplay & Direction:
SUDHIR SEN

Lives of poets and philosophers are not so very easy to picturize that any Tom, Dick and Harry can take a camera and start shooting. And yet Kalidas's life has a few more incidents than the lives of some of the other poets and therefore it could have become a dramatic film biography, only if the screen play writer had exercised a little more imagination.

As we find "Kalidas" on the screen, it presents an utterly amateurish production from all angles and at no stage in the story does the picture become either interesting or entertaining.

Mr. Sudhir Sen seems to have taken the entire responsibility of the production by writing the scenario and the screenplay and by directing the picture. The entire blame for the failure of the motion picture must therefore be laid at his door. No where in his work of "Kalidas" do we find even a slight flash of imagination or drama. The whole picture has become such an insipid and boring affair that one feels a lot of pity for the dead Kalidas who is supposed to have given us the most romantic poems in the past.

HOPELESS CASTING

The Kalidas played by the stocky, bull-necked Pahari Sanyal looks anything but romantic. Bharati, the hermitage beauty, played by Snehaprabha Pradhan, provides only a proof of how repulsive and ugly young women of those times must have been. And Princess Vidyothama, the learned amongst the learned, acted by the long-nosed Vanmala, only succeeds in convincing that women of old looked more manly than womanly. Had it not been for the garments worn by her, it would have become difficult to determine the sex of this artiste. The biggest joke, however, was found in the role of Emperor Vikramaditya played by Ullhas. He looked more like a milkman from U.P. in a fancy Dassera costume than a famous ruler whose great reputation for art and literature still inspires the world.

With such a silly and inappropriate casting how can any one expect "Kalidas" to be an entertaining film? If "Kalidas" is to be taken as the forerunner of Rajlakshmi's future productions, we must frankly state that they will not have much to give to the film-goers in the country.

UNSUITABLE FOR FILMING

Kalidas was considered to be a great poet in times when people had enough sunshine in their lives to spare some time for arts and literature. But the beauty of Kalidas is to be found entirely in the expression through words. Almost all his works lack thematic value and therefore any social significance and, as such, provide only literary pastime for debating societies. He was considered to be a bold and romantic poet who wove his words with a rare and emotional artistry and only the learned could appreciate the beauty of his work. Kalidas never interested the masses in those times when Sanskrit was a living language. To expect him to attract the masses now, with the language dead, is like flogging a dead horse. And motion picture subjects essentially need mass ap-

Kishore Sahu seems to be back to his old pose with Shobhana Samarth in "Insan", a social story of Jayant Films.

The Picture With A Purpose

BARI BAAT

A MAZHAR ART PRODUCTION

Starring :

SWARNALATA, ULLHAS, YAKUB, MAZHAR KHAN, MISRA, MOTI, GULAB, KHALIL, RAM MARATHE, MADHU SUDAN, BABY ROSHAN.

Music :

FEROZ NIZAMI, B.A.

Produced and Directed By :

MAZHAR KHAN

OUR NEXT

DOPE OF MILLIONS !

OR

HOPE OF BILLIONS !!

DHARM

The Eternal Question ?

DIRECTION : MAZHAR KHAN

MAZHAR ART PRODUCTIONS

MAZHAR ART PRODUCTIONS

NAIGAUM CROSS ROAD :: DADAR, BOMBAY - 14

peal to be successful. In their very choice of the subject, there were inherent seeds of box-office failure which the producers failed to recognise. The entire literacy of India is 9%, out of which hardly 1% may be knowing Kalidas, even as a poet. There are educated people in the clubs of Bombay who innocently ask how big are the "trees" from which we get rice. Imagine these people knowing Kalidas or his poetry. After the release of "Kalidas", I asked a Parsi producer whether he had ever read "Raghuvansa" and he turned round and asked me, "Who is he?"

STORY OF A PRIZE-FOOL

The Pandits of old wished to chastise Princess Vidyottama to avenge the numerous insults which this learned princess had heaped on them.

They, therefore, went searching for a fool and found a wood-cutter who was cutting the very branch on which he was sitting. Taking him for a prize-fool, they got him married to the learned Princess through trickery. But on the very first night the trick was found out and Kalwa (later on, Kalidas) was driven out of the palace.

Kalidas, hurt and confused, strayed towards an Ashram with an intense desire to become learned. Bharati, the daughter of Ashram Acharya, took a personal interest in him and very soon Kalidas surprised all with his voracious speed with which he absorbed knowledge. Bharati fell in love with him and more and more so as the poems of Kalidas brought home echoes of appreciation from all over the country. But Kalidas refused to marry her and leaving behind Bharati appeared at the Court of Vikramaditya and announced himself as Kalidas.

The Court Pandits declared him as an impostor and he soon went through the time-honoured tests of intelligence and proved his super-intelligence. Very soon, we see a family gathering with his wife, the Princess, claiming Kalidas and the whole thing ends with sunshine and smiles.

TOO POOR ALL ROUND

The production values of the picture are utterly poor. The songs and the dialogues are poor and so is the music. Photography is erratic and the sound recording is hopelessly rotten.

The direction of Sudhir Sen is very poor and amateurish.

Amongst the players Vanmala, in the role of the Princess, speaks better than Snehaprabha as Bharati, but both look terrible misfits for their roles. Pahari remains too stiff for a romantic poet while Ullhas does his wooden best as Emperor Vikramaditya. Sunalini Devi gives rather a stagy performance as the old mother of Kalidas. From the rest, not one cares even to look intelligent.

I am afraid "Kalidas" must be considered a tragic flop as a film biography and more so as an entertainment.

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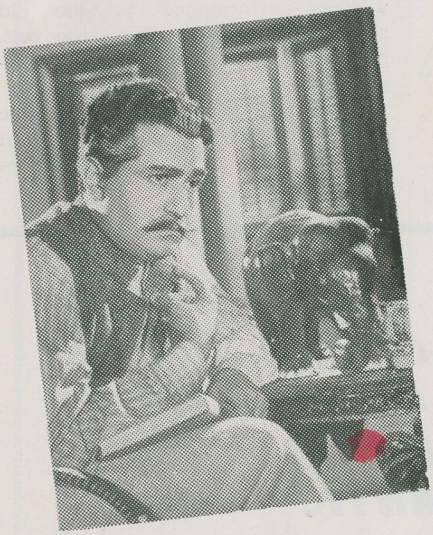
MADHOK and NAUSHAD

with a hand picked cast



WASTI

SWARNALATA

in

KARAN DEWAN

RATTAN

A VINOD PICTURE

MANJU

RAJKUMARI & BADRI PRASAD

GULAB

Direction

M. Sadiq

Now nearing completion at

KARDAR STUDIOS

Photography

Dwarkadas Divecha

Sound

Minoo Katrak

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NEW HUNS PICTURES LTD. (Bombay)

Believe it or not, 'Draupadi' seems to have become the biggest prize-teaser to one and all in the film industry. The reason for this is not far to seek. A picture that is being produced and directed by Mr. Baburao Patel, Editor of "filmindia", must naturally create a lot of hostility and jealousy not only amongst the producers and the directors, but also amongst the brigade of starving journalists. Add to this monumental reason the fragrant and delicate presence of Sushila Rani, the latest vogue in screen beauties, playing the title role of the picture and imagine to what heat must passions be reaching in running down the picture even before it is on the screen.

All this, of course, does not worry Baburao Patel and the production work of 'Draupadi' seems to be going on merrily as ever. In fact nine reels of the picture have already been completed and only five more songs are to be picturized making up the remaining two reels for 'Draupadi' to come before the Censors. This work is expected to be done during this month and by the end of July 'Draupadi' will be before the Censors, critics or no critics.

An unique feature of this picture is the attractive dance of Sushila Rani with which she illustrates one of the light songs of the picture. Critics are already wondering how Draupadi, the famous heroine of history, could ever be made to dance in a motion picture where different pathetic emotions predominate over the lighter incidents of life. This secret can only be revealed on the screen when they see Sushila Rani executing deftly, with gestures and facial expressions, the inimitable art of Abhinaya.

During the month a number of provincial distributors have been falling over one another to secure the distribution rights of 'Draupadi' for the different provinces. The prices quoted for this picture are without parallel in the history of motion picture making in India, and with the impudence characteristic of the man, Baburao Patel shows the trials of his unedited reels to one and all, distributors, friends or critics. The latest convert who almost went mad over the quality of the picture is Lala Jagatnarain, the most prominent distributor of the North. After seeing more than half the picture he could not help but get up and congratulate Baburao Patel in the most flattering terms and, as was expected, Baburao Patel turned round and asked, "But what do you think of Sushila Rani?" And back came the thundering reply, "She is wonderful. She has beaten everyone". Lala Jagatnarain is a shrewd guy in business having handled over a thousand successful pictures for the North, and when he gives this opinion the producers may be excused if they consider it as a compliment.

BOMBAY TALKIES LTD. (Bombay).

"Char Ankhen", the propaganda picture of this studio with the nursing angle, is now preparing to leave the Imperial Talkies in Bombay. Though there is very little of any war propaganda in the picture, somehow the rumour has gone round that it is a propaganda picture and because of this rumour people seem to be disinclined to rush to the box-offices. At the studios, Devika Rani is reported to have almost completed "Jwar Bhata", a social story which is being produced by Amiya Chakrabarty.

RANJIT MOVIETONE (Dadar)

"Bansari", a social comedy direct-

All the eggs together, Sadhona, Brijmala, Amarnath and Kamla, in "Vish Kanya", a picture of Ranjit.

Naturally All

Eagerly Await

"ĀINA"

ANOTHER INTERESTING SOCIAL WITH A GALAXY OF STARS

★

Directed by: **S. M. YUSUF**

★★★

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ed by Jayant Desai, failed to hypnotize the crowds who seem to be inclined to take the picture in a more frivolous vein than it is actually produced. This picture will now be succeeded by "Pagli Duniya," featuring Mumtaz Shanti and Motilal.

At the studios, they are proceeding with the shooting of 'Mumtaz' and 'Babar', two costume pictures of the Moghul times. Two more pictures are lying ready in the studio for release viz. "Vish Kanya" and "Harjai".

SHALIMAR PICTURES (Poona)

We do not hear any news from Producer W. Z. Ahmed these days, but from what we guess "Mun-Ki-Jeet", the social story that has been under production for a long time, should be now receiving its final touches before being presented to the Censors.

Rumour has it that all on the quiet Producer Ahmed has been preparing for "Bhagwan Krishna" on a very elaborate scale and hopes to go into production within a month or so. We hope he does.

PARADISE PICTURES (Bombay)

This progressive distributing office under the slick management of Mr. Maganlal Desai is making its presence felt in the distribution circles of the city. Against great odds, Mr. Maganlal has been able to secure a releasing date for "Kalidas" produced by Rajlakshmi Pictures, at the Krishna Talkies.

Some more pictures which they have ready in hand for release are: "Kiran" featuring Rama Shukul, Kusum Deshpande and Kanhyalal, "Vijayalakshmi" featuring Shobhana Samarth and Motilal, and "Angoori" featuring Kaushalya and Ullhas.

THE SCREENS (Bombay)

Under the capable direction of Babubhai Jani, who should have got a good lot of experience of motion picture work in the United States, "Insan" a social story is being given its finishing touches at the Central Studios. The picture features Kishore Sahu, Shobhana Samarth and Pahari Sanyal.

KAMAL PICTURES (Bombay)

The shooting of "Birbal", a costume picture of the Moghul times is reported to be progressing favourably, and Producer H. M. Barot threatens to visit Delhi and Agra to capture the mediaeval atmosphere for his picture. We hope that he is not lost in the memories of the Moghul times when he goes there.

JAYANT DESAI PRODUCTIONS (Bombay)

Producer-director Jayant Desai seems to have made virtue out of inconsistency. While he gives a bad picture in "Bansari", he has given an effective entertainer in 'Manorama' which is running well at the West End in Bombay. His new picture which is a social story is called 'Lalkar' and features Romola, Ishwarlal and, of course, Mubarak.

N. R. DESAI PRODUCTIONS (Bombay)

Under the vigorous direction of Chowdhary, punctuated by 'pan' and strong words, 'Gaali,' a social picture is progressing fast at the Amar Studios. It is supposed to be a story which vividly depicts the rural side of India.

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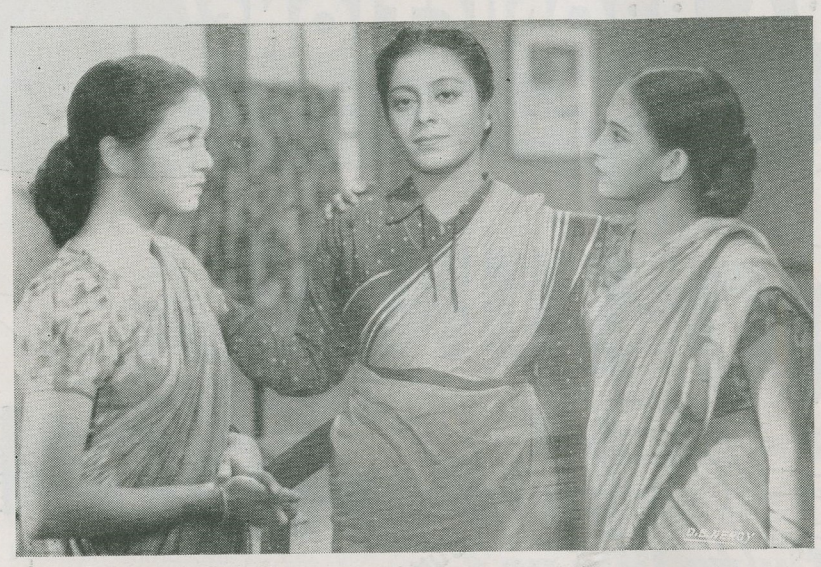


Kanan will be on the screen after a pretty long time in "Hospital", a Supreme release.

AMAR PICTURES (Bombay)

As is usual with Producer Chimanlal Desai, his production company has announced the subject 'Birbal' knowing fully well that someone else is already producing it. This picture will be directed by Ramchandra Thakore, and we hope that it won't clash in its story contents with the one that is being produced by Kamal Pictures.

SUN ART PICTURES (Bombay)

Producer-director C. M. Luhar has shot a number of interior settings of his new picture 'Uspar' featuring Charlie, Ishwarlal, Chandramohan and Suvarnalata, the motion picture headaches who can be seen anywhere and everywhere whatever picture house you go to. Whatever that be, Director Luhar assures us that in producing "Uspar" he hopes to reach the shore of success.

SOUBHAGYA PICTURES (Bombay)

Believe it or not, that funny-looking guy Dwarka Khosla with his erratic hair-do is reported to have completed 'Ronaq' a social story featuring Motilal, Charlie, Chandramohan and Suvarnalata once again. Let us hope that it succeeds at the box-offices.

SHREE FILMS (Bombay)

These people are producing a Vishnu Cinetone film called "The One I Loved" under the funny licensing scheme floated by the Government. It is a propaganda story to aid the country's war effort and it features Lila Desai, Motilal, Jagdish and Yakub under the direction of Nitin Bose.

LAKSHMI PRODUCTIONS (Bombay)

"Kadambari," a costume picture featuring Shanta Apte and Vanmala, drew all the idle people of the city at the box-offices for the first four weeks. Thereafter things seem to have gone a bit slow at the Roxy and we do not see Producer Chimanlal Trivedi displaying his presence at the theatre so much these days.

At the studios in Andheri, Director Badami is put in charge of "Bhagyalakshmi," a social story featuring Shanta Apte, Prem Adib and Vasanti.

Another production that is taken in hand by Director Nandlal Jaswantlal is called 'Amrapali.' It is an ambitious production.

REPUBLIC PICTURES (Bombay)

This is a new distributing firm which has secured the distribution rights of a film in three different languages. It is called 'Bedapar' in Hindi, 'Jyoti Sharm' in Tamil and 'Ratnamala' in Telugu. And it features Baburao Pahelwan, Sulochana Chatterji and others, and is directed by Harischandra Rao. Altogether, this picture promises to be a very intriguing problem.

RAMNIK PRODUCTIONS (Bombay)

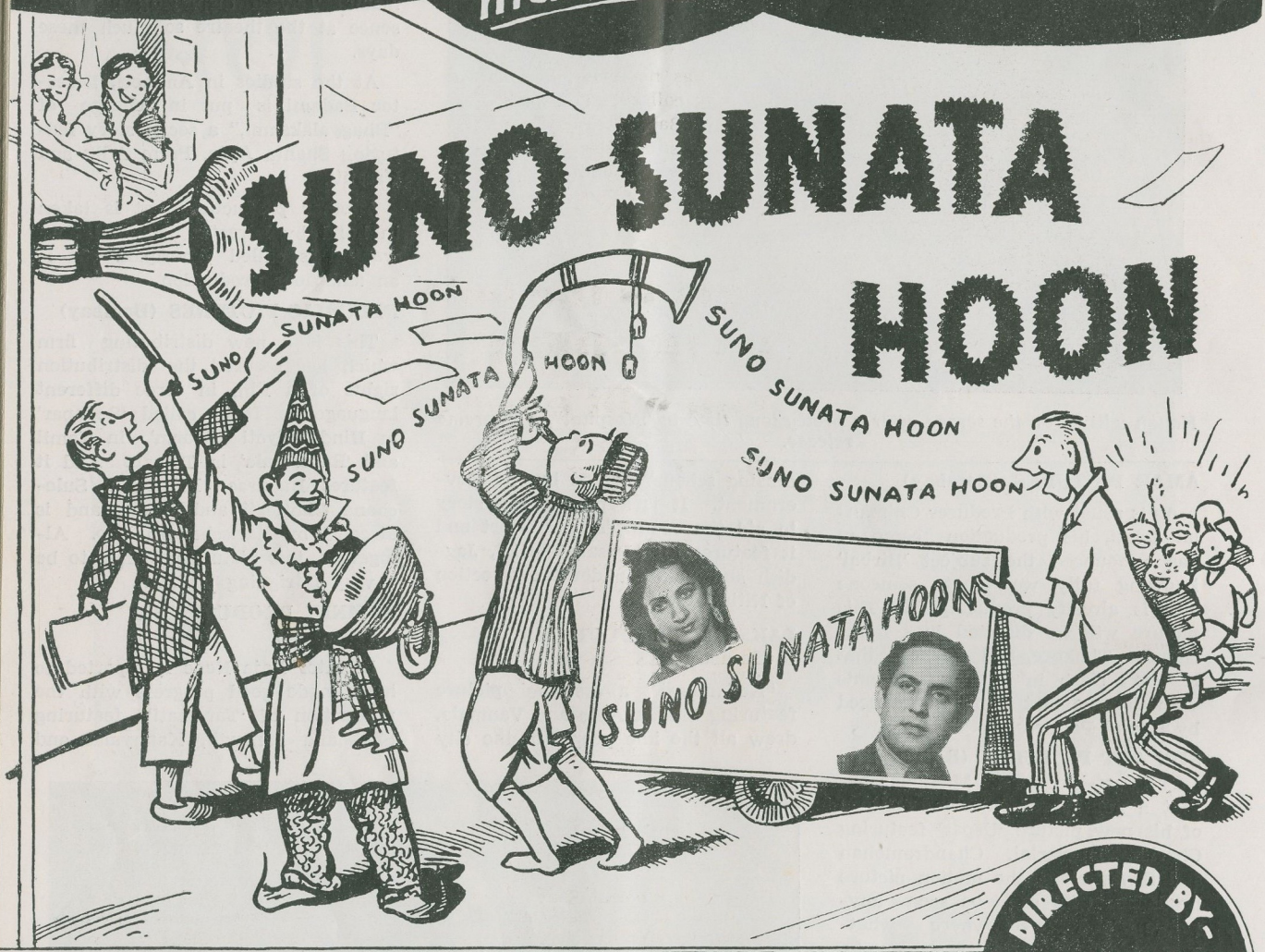
Director Raja Nene is reported to have made good progress with the production of 'Taramati' featuring Shobhana Samarth, Kanhyalal and

Badri Prasad makes a good policeman in "Police" a social story of Prakash Pictures.

Very soon Bombay will be astir with

AURORA PRODUCTIONS'

maiden



Producer:- P.R.DANIELLS. Asso.Producer:- K.C.DEY.

DIRECTED BY:- RAJKUMAR

Starring

★ VANMALA ★ ULLHAS ★ K.C.DEY. ★ ANSARI ★

★ NIMBALKAR ★ MIRZA MUSHARRAF ★

★ HEMPRABHA ★ SUKUMAR ★ CHANDABAI ★

AND

★ MEGHMALA ★

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MANECKLAL CHUNILAL & SONS LTD.,
CHOWPATI CHAMBERS,
BOMBAY 7.

others. On the other side of the studios, Director K. Amarnath has started work on the 'Village Girl' featuring Durga Khote, Jagdish and Anant Marathe.

BOMBAY CINETONE (Bombay)

Producer K. B. Lall threatens to release his latest picture 'Lal Haveli' in one of the leading cinemas in the city. We do not know in what actual locality this entertainment explosion will occur, but as the picture features Nurjehan and Surendra it ought to have some musical value. A greater threat which Lall gives for the future is 'Samrat Ashok,' a costume picture of the olden times.

FAMOUS FILMS (Bombay)

Producer Shiraz Ali Hakim, despite his numerous occupations, still finds time to attend personally to the production of "Phool," a social story which is being directed by K. Asif. The picture features Veena, Sitara, Suraiya and Prithviraj and is expected to be a good box-office success.

POORNIMA PRODUCTIONS (Bombay)

It seems that this company has managed to secure a production licence because they report the beginning of a new picture called "Ramayani." The picture is put in charge of Sarvottam Badami and it features Nargis, Pahari Sanyal and Chandramohan for the umpteenth time.

PRADEEP PICTURES (Bombay)

Producer Mrs. Kamlabai Manglorekar seems to be a strong-minded woman as she seems to be going about her production work in her own way. Guided by that little fellow Ram Daryani, the production of "Panna Dai" is reported to have gone into the sets at the Jyoti Studios. The picture features Durga Khote, Meenakshi and Chandramohan once again.

SUNRISE PICTURES (Bombay)

Producer Vishnukumar Vyas does not seem to have been satisfied with the torture which he inflicted on us in 'Maha Sati Anusuya.' He now threatens to release 'Ma Baap' a social story featuring Veena, Nazir and Yakub and tells us this time that he has produced a picture which even Baburao Patel will like.

Another picture which he has got under production is called the 'Collegian' the story of which has been written by Mohanlal G. Dave, the man who has not even entered the portals of a college. This picture is directed by Balwant Bhatt, another man who has not seen the college and features Chandraprabha, a girl who has never gone to college. Produced as it is by Vishnukumar Vyas, still another man who has never seen a college, the "Collegian" promises to be a real good story of the college people.

The third threat to the motion picture world from Producer Vishnukumar Vyas is called 'Malti Madhav."

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STAR PRODUCTIONS

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10-Fc(56)/43-IR. which we have obtained for this picture from the Govt. of India is also specifically earmarked to produce a picture named DASI.

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June 9, 1944.
Bombay.

For STAR PRODUCTIONS
By order
Mrs. Ratan Bai Begg,
Proprietress.

First published in *The Bombay Chronicle* daily dated June 10, '44.

and Prabha in the tins. Director Multani is busy with the paper work of the next picture, and we don't yet know what it will be called.

NAVYUG CHITRAPAT LTD. (Poona)

In keeping with the traditions of the Indian film industry, these producers are producing a story which someone else happens to be also producing. The story is called 'Panna' and is directed by Najam Naqvi, and it stars Jairaj, Kusum Deshpande and others. Quite a lot of work has been done on this picture and it is expected to be released before the other 'Panna' of Mrs. Kamlabai Manglorekar.

MAZHAR ART PRODUCTIONS (Bombay)

We do not know how Producer-director Mazhar Khan has managed it, but he reports to us that he has started the shooting of his second picture called "Dharma" in which he proposes to show a clash between the old and the new. It stars Mazhar Khan himself.

NAVIN PICTURES (Bombay)

Believe it or not, Producer P. B. Jhaveri is producing his next picture "Bhartruhari," a costume picture at the Ranjit Studios. The picture is being directed by Chaturbhuj Doshi, a Ranjit director and it features Surendra and Mumtaz Shanti, Ranjit artistes. And yet, strangely enough, it remains a Navin picture.

PANCHOLI ART PICTURES (Lahore)

Producer Dalsukh Pancholi is reported to have given Rs. 75,000/- to establish an industrial home for women in affectionate memory of his elder brother Rewashankar Pancholi. That is a good deed.

When Dalsukh recently visited Bombay, he told us that "Shirin Farhad" is going to be a good picture but can only be seen sometime in the month of September when he hopes to release it in the city. We must therefore wait till that time to see this costume picture in which lakhs seem to have been spent to make it a good entertainment.

JAMUNA PRODUCTIONS (Bombay)

This is a new production company, producing a picture called "Rattan." The picture features, Suvarnalata, Wasti, Karan Dewan, Gulab and others and it is being regularly shot by director M. Sadiq in the Kardar Studios.

NEW MAHARASHTRA PICTURES (Bombay)

Obviously a new production company, their first is called "Devdasi," which is a costume story under the direction of Phani Mazumdar. They expect to complete this picture in the month of August and with Prithviraj, Monica Desai and K. C. Dey in the cast, they have hopes of making the picture a box-office success.

D. R. D. PRODUCTIONS (Bombay)

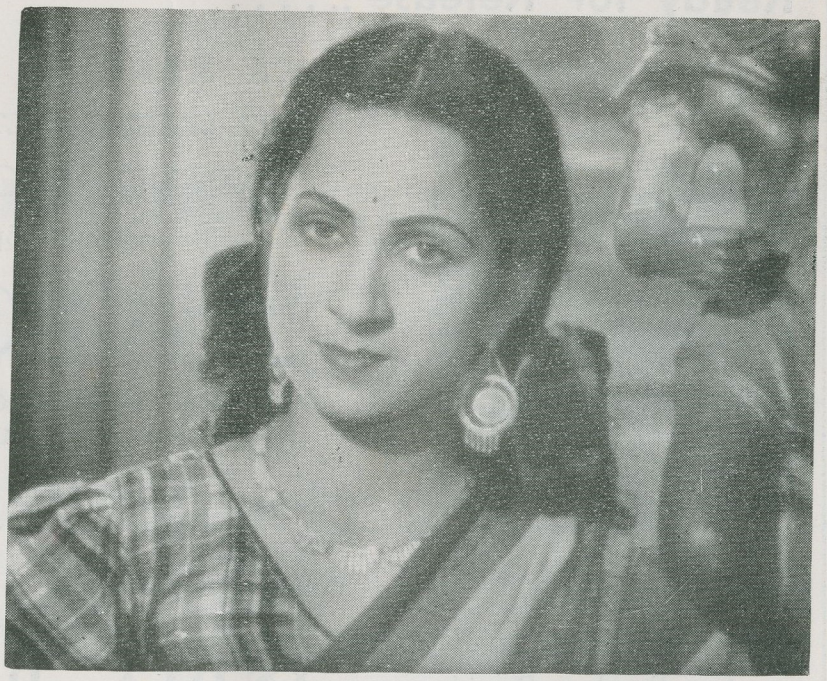
Once again this company has gone into production and their new picture is called "Aina." It is evidently a social story which is being directed by Mr. Yusuf and which features Husn Bano, Kaushalya, Yakub and others. The production news of the producers says: "The D. R. D. Productions has obtained the services of Mr. Yusuf, the director young in age and young in ideas to make the picture 'Aina' a success, whose reflection will give you the everlasting peace of mind." That sounds like a charm to drive off the evil spirits which we read in newspaper advertisements these days.

NIGAR PRODUCTIONS (Bombay)

Director Barkat Mehra has been threatening us with his picture 'Panchhi' for a long time now. He says that he has stopped shooting now and his picture will shortly go to the Censors. The picture features Manorama, Ajmal, Hari Shivdasani and others and the musical score is given by Pandit Amarnath. In the words of Barkat Mehta, "the picture will be something quite novel in screen entertainment and you will have enough to sing about it." Let us hope so.

AURORA PRODUCTIONS (Bombay)

"Suno Sunata Hoon" seems to be under the hammer these days with Producer P. R. Daniells as the chief salesman. Bits of the picture are being sold to different provinces and the Bombay rights seem to have been secured by Vaswani & Sons. People are waiting to see this pic-



Vanmala is seen for the umpteenth time on the screen, this time in "Suno Sunata Hoon", a story of Aurora Productions.

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ture and we hope Producer Daniells shows us a bit too as early as possible.

PRAKASH PICTURES (Andheri)

The studio news reads as follows: "Amidst cheers and sounds of ringing bells Director Vijay Bhatt cranked his first shot of his coming great picture "Samrat Vikramaditya" on 22nd Thursday at 8 a.m. On this happy occasion Director Vijay Bhatt and his associates were recipients of congratulations from those who were present." It is a lucky escape that he was not given another gold medal.

STAR PRODUCTIONS (Bombay)

Producer Ratan Bai Begg, described by her publicity manager as: "The most painstaking sprinter among the Indian producers," is reported to have sprinted through half of her new social picture called 'Dasi.' This picture features Durga Khote, Rose, Shahu Modak and others, and is being directed by Rafique Rizvi. We hope that when the picture is released the audience will sprint to the theatre and we hope that Ratanbai's sprinting will have given us a good run for our money.

AMRIT PICTURES (Bombay)

The news of the month is that Producer-director K. L. Kahan is eagerly waiting for his new licence, having finished his second thriller 'Qatil.' If Producer Kahan is going to produce another thriller, we hope he does not get a licence.

INDIA PICTURES (Bombay)

This is a new distributing firm which has managed to secure the distribution rights of 'Rahgeer' for Bombay Presidency, a film which, we are told, is multi-coloured. We do not know what that means exactly, but because it is multi-coloured it may be worth seeing this freakish phenomenon.

NEPTUNE FILMS (Bombay)

Producer-director Raja Yagnik is reported to have completed his second thriller, 'Silver Queen', featuring Madhuri and Navinchandra. We believe him when he says that several record offers are being received for territorial rights. In the absence of evidence to the contrary we cannot help doing so.

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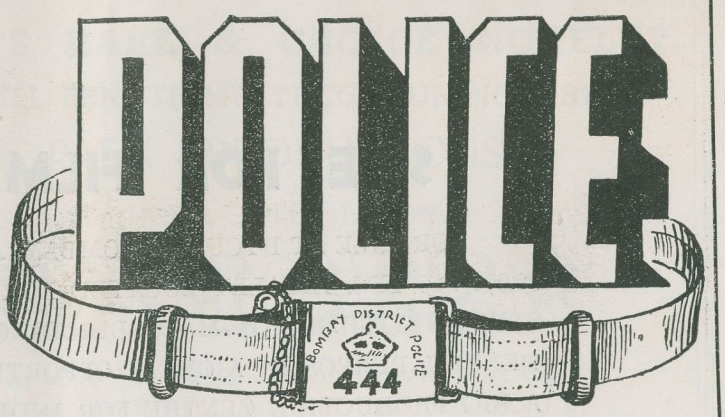

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